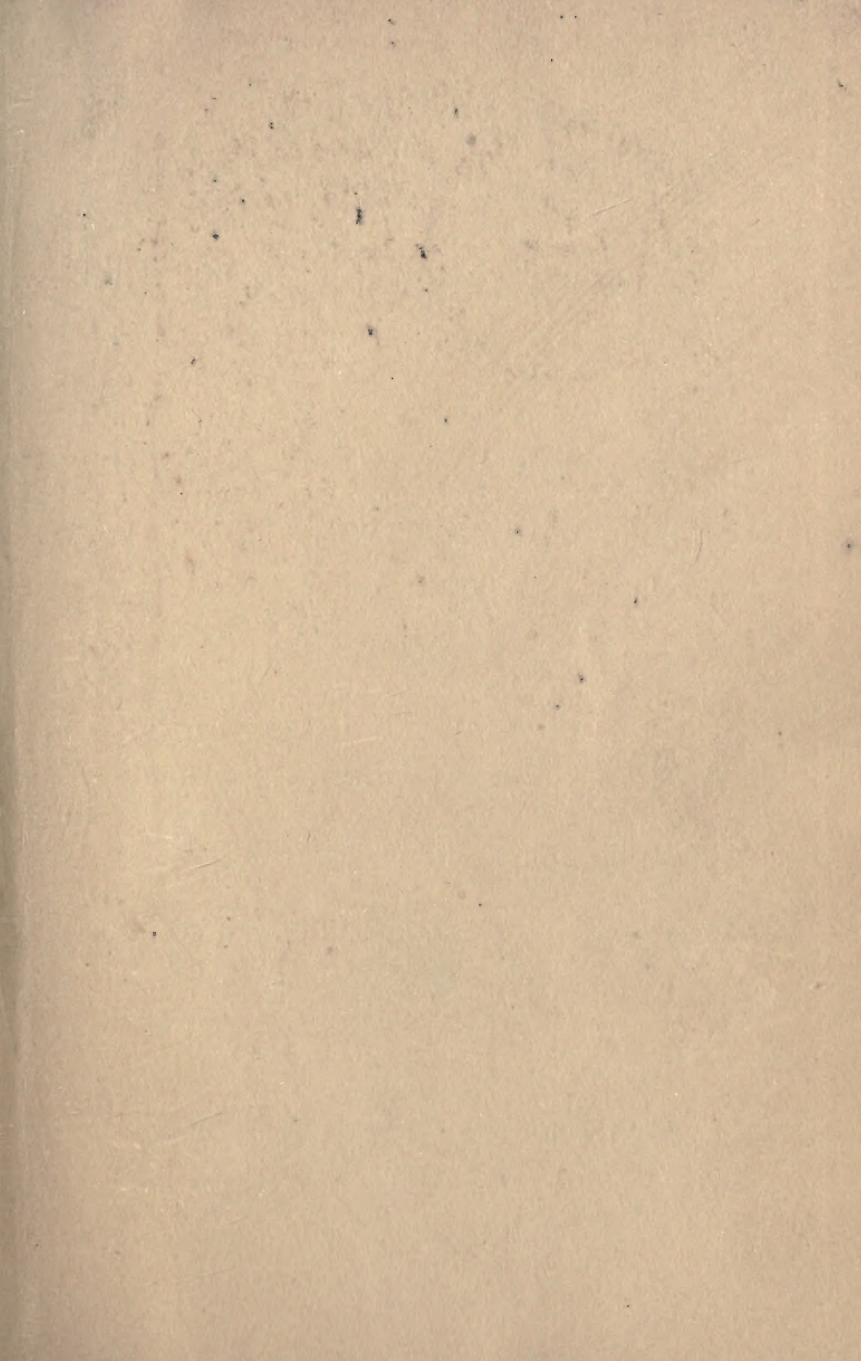
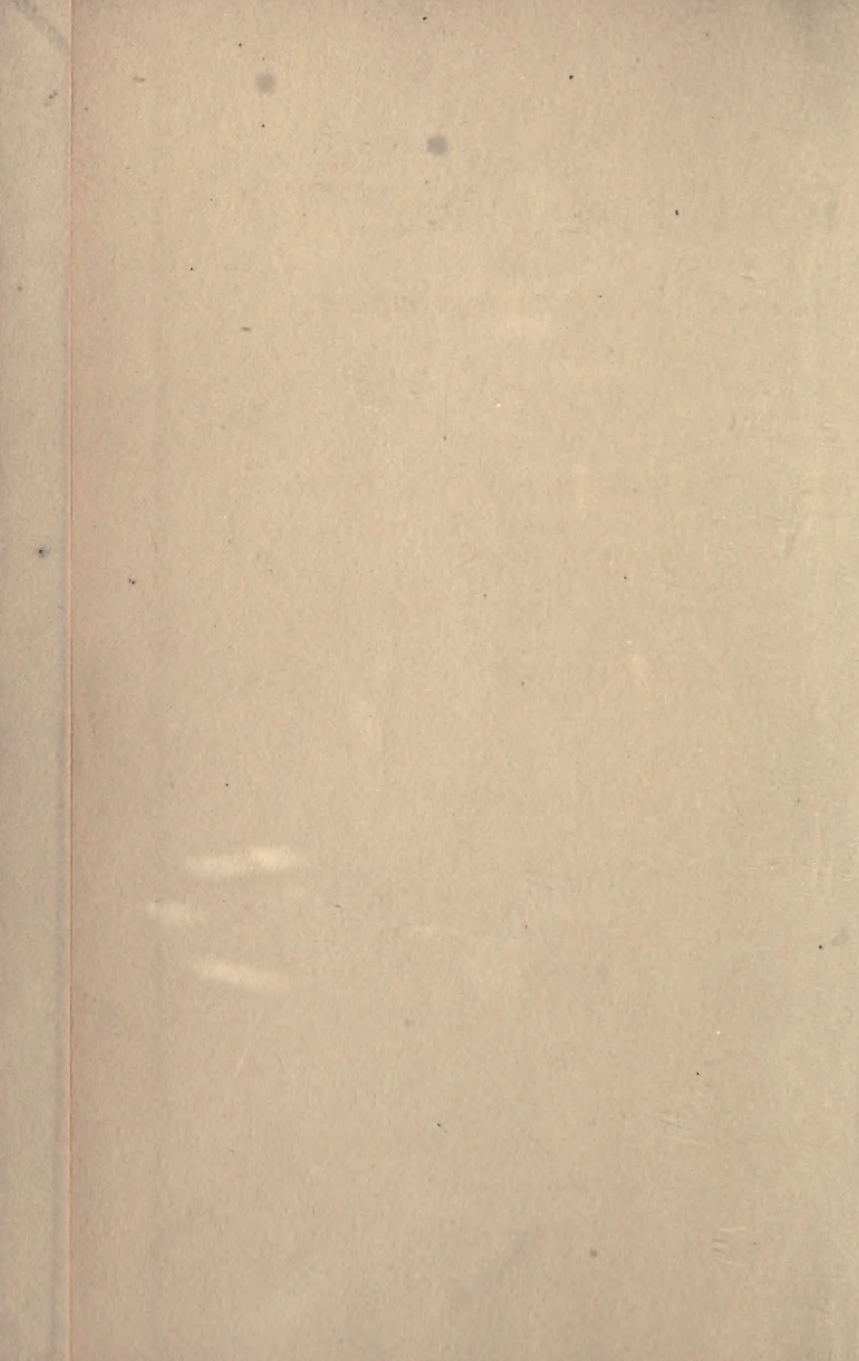


3 1761 05475225 8









Pat.

CINEMA CRAFTSMANSHIP

A Book for Photoplaywrights

BY

FRANCES TAYLOR PATTERSON

INSTRUCTOR OF PHOTOPLAY COMPOSITION,

COLUMBIA UNIVERSITY

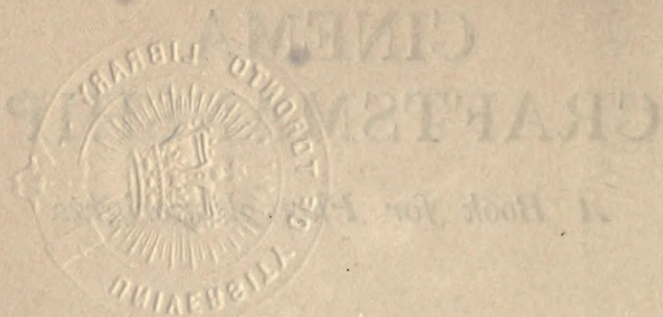
ILLUSTRATED

SECOND EDITION



191391
7.10.24.

NEW YORK
HARCOURT, BRACE AND COMPANY
1921



COPYRIGHT, 1920, 1921, BY
HARCOURT, BRACE AND COMPANY, INC.



PRINTED IN THE U S A BY
THE QUINN & BODEN COMPANY
RAHWAY, N. J.

**DEDICATED
TO MY FATHER
IN APPRECIATION
OF A LIFE-LONG DEVOTION**



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

FOREWORD

WITHIN the last decade the motion picture has developed to such an extent that it has become a tremendous factor and influence in our national consciousness. It is no longer merely the "second largest industry in the world." It is a new art form, the youngest of all the arts perhaps, but distinct and separate from them. Like all new things the photoplay has countless channels unexplored, and many possibilities undiscovered. It is not a dead language, but a vital, a genetic thing. It is impossible, therefore, in this early stage of development to lay down iron-clad rules to govern the new art. Its growth and progress demand constant expansion and experimentation.

Yet it is because of my supreme faith in the future of the photoplay and my urgent desire to do whatever little I can toward awakening people to the realization of its latent possibilities that I have endeavored to set down in the following pages some of the thoughts that have come to me in lecturing upon the motion picture at Columbia University. The work there was initiated with the dual purpose of bringing the public at large to a more real appreciation of the best in photoplays and by that appreciation to demand the best that can be attained by the producers, and secondly to offer prospective writers of photoplays a short cut upon the road to ultimate success. This book has been written with the

same aims in mind. Some of the ideas contained herein have already been expressed in lectures to the students of Columbia University from the summer of 1917 until the present time, in the *Photoplay Magazine*, and in lectures to The Missouri Club and the National Board of Review of Motion Pictures.

I should like to express my gratitude to the Famous Players-Lasky Company for the privilege of reprinting stills and the continuity of the Columbia Prize photoplay "Witchcraft," and to Mr. Robert MacAlarney of that Company for his unfailing courtesy and kindly spirit of coöperation, which has been of inestimable value. I should also like to acknowledge my indebtedness to Professor Brander Matthews for the application to the younger art of cinematic expression of some of his theories concerning the art of the theatre.

F. T. P.

New York, June 1, 1920.

CONTENTS

CHAPTER	PAGE
I. THE ART AND THE SCIENCE	1
II. THE PLOT	5
III. THE CHARACTERS	33
IV. THE SETTING	49
V. ADAPTATION	64
VI. SCENARIO TECHNIQUE	96
VII. WRITING A SYNOPSIS FOR THE PHOTOPLAY MARKET	126
VIII. CINEMA COMEDY	132
IX. THE CRITICAL ANGLE	146
X. THE PHOTOPLAY MARKET	157
"WITCHCRAFT." Continuity by Margaret Turnbull	184
BIBLIOGRAPHY	267
INDEX	271

ILLUSTRATIONS

	FACING PAGE
A dramatic moment in "Don't Change Your Husband"	24
"The Whispering Chorus." An excellent example of "vision within the frame"	24
An interesting interior from "The Society Exile" .	50
"A quaint little house on the edge of the town." A setting from "Prunella"	54
Artificial setting used in the production of "Prunella"	56
Three locations from "The Copperhead." An example of excellent adaptation	78
"Dr. Jekyll and Mr. Hyde." Set under construction and the completed set	82
"The Blue Bird." An illustration of character delineation and artistic setting	158
From "The Woman God Forgot," a costume picture	162

CINEMA CRAFTSMANSHIP

CHAPTER I

THE ART AND THE SCIENCE

THE study of the photoplay may be approached from either of two angles. The first is from the cultural standpoint. A person may desire to learn as much as possible about the photoplay as an art form, its latent powers, its claim to æstheticism. He may take up the study of scenario technique in order to appreciate the more the efforts of producers, or to criticize them intelligently. He may argue that if the photoplay is worthy of the expenditure of three or four evenings a week upon it, as a matter of general information, it ought to be worthy of careful study and consideration. Or it may be that people feel that they ought to be able to form new and bright opinions upon the latest photoplay just as well as upon the latest books, or the latest music, or the latest plays, or the latest turn in the political situation. Not every student of art aims to surpass Leonardo da Vinci or Michelangelo, nor does every student of versification hope to dim the glory of Homer or Virgil. Not every student of military strategy plans to out-manceuvre Alexander or Cæsar or Napoleon, nor every student of the drama expect to steal the laurels of Sophocles, Shake-

speare, or Molière. Neither does every student of the photoplay plan to produce plays. Very often their only object in studying the art is to become conversant with the working principles of an art which has become one of the most popular forms of diversion.

There are, however, a great many students who approach the photoplay with the idea of ultimate production in mind. And this gives us our second point of view—the practical aspect of photoplay composition. Writing for the screen is an art, but it is also a science. The writer must be at once an artist and an artisan. Theoretical knowledge is essential and forms a strong foundation for later building. It must be supplemented, however, by practical experience. The student must follow the pedagogical principle—"learn by doing." In the case of the photoplay he must not only *write* scenarios, but he must have them produced. A photoplay has no objective reality until it reaches the screen. Closet drama may exist, if you will—the plays of Tennyson and Swinburne may be read with the deepest enjoyment in the library—but there can be no closet photodrama. A stage play in manuscript form may be literature, although not necessarily so. The dialogue exists exactly as it is to be upon the stage with only the voices and mannerisms of the actors and actresses lacking. The action is usually written in. The plays of Shaw, Galsworthy, Barrie, Pinero, Jones, are almost as popular as reading matter in the libraries as are novels and short stories of a like literary flavor. Not so with the photoplay. A photoplay does not actually become one until it exists in film. Its appeal is through the

medium of the picture. And although the pictures may be suggested in the manuscript, they do not exist as such until the production is made. The author of the manuscript furnishes the idea which goes through the hands of the scenario editor, the director, and the actors before it appears in picture form.

There are certain fundamental principles which every prospective writer of motion pictures should be familiar with. He must know the stages of development through which the photoplay has passed. He must know the technique of the photoplay, which is individual in the last degree. The photoplay has a language of its own—the language of the camera. If the student is to become a successful scenarioist he must understand the limitations and powers of the camera in order that he may treat his subject matter accordingly. This book endeavors to give the student training in the fundamentals of the art of picture making. It attempts to furnish him with the necessary equipment—the tools of his profession. He must never lose sight, however, of the fact that his ultimate success depends upon his individual effort. Training and academic counsel may aid in recasting and in making the most of his ideas. It may even stimulate and awaken thought. But the ideas themselves he, and he alone, must furnish. Likewise he must furnish the perseverance and the capacity for hard work and sustained effort which is so essential to accomplishment.

In the hands of a trained writer the power of the photoplay is illimitable. There is an ever increasing demand for skilled writers, of original stories, of con-

tinuities, and of cinematic criticisms, but in order to fill this demand the writer must be trained until his ability is indisputable. Only the sweeping extensiveness of the industry itself can be a fitting gauge of the colossal need for photoplays and photoplay writers. But photoplays cannot be built in a day, nor photoplay writers in a week nor a month. Perfection is a hard taskmaster. Even the experienced man of letters must cast overboard the equipment that he has been years perhaps in acquiring and learn the new art of motion pictures, which is as different from fiction writing as painting is different from music. After all, art is long and time is fleeting, and the path of the cinema composer is a far and thorny one. Yet the pot of gold which lies at the end of the rainbow which is sometimes called success, ought to be enough to keep hope alive in the hearts of the photoplaywrights. They must prepare themselves now against the day when their services will be at the highest premium.

CHAPTER II

THE PLOT

PLOT antedates written literature and drama. It was one of the characteristics of the stories that were developed by word of mouth in the Homeric age. It is that combination of thoughts or actions or ideas which gains and holds the attention of listeners or readers or spectators. Plot interest exists when a state of wonderment is created concerning unfolding events or developing character. In this wonderment there must be present an element of doubt. The audience or reader *hopes* that certain events will transpire, yet *fears* they may not take place. Therefore suspense may be defined as a hope plus a fear.

There is another element which must be present in the plot. All authorities seem to be agreed upon the dramatic necessity of struggle. Goethe in "Wilhelm Meister" says he believes conflict is necessary to all drama. Aristotle says that struggle is one of the essentials. Archer claims that climax is the important factor rather than conflicting forces, but as Professor Brander Matthews points out in discussing this opinion, "What is climax but the clash of forces?" Henry Arthur Jones puts it in the vernacular: "Drama exists when a man is up against it." "Very true," comments Professor Matthews, "but when a man is up

against it he struggles." Stevenson declares that drama exists when "duty and inclination come nobly to the grapple" . . . and once more we have the inevitable struggle.

Yet this struggle need not be a physical struggle. It may be a mental struggle. It may be the struggle of character against environment, or force of circumstances, or heredity, or habit, or against his own evil inclinations. In all of the latter cases the antagonist would be an abstraction, an influence, a moral force. Sometimes a character may embody or represent an idea or influence which is the real antagonist. In "A Doll's House," for instance, it is not the struggle between Nora and Torvald which absorbs us. It is Torvald's attitude toward his wife and her reaction to it. In "Les Misérables" it is Jean Valjean's struggle with his past which rises up against him at every turn, in spite of the spiritual heights his present has attained. This past is more or less incorporated into the figure of Javert.

Plot depends upon suspense and suspense depends upon doubt as to the outcome of circumstances or problems. Governing this outcome, and hence governing all plot interest, is the law of cause and effect. Yet there is no syllogistic precision or surety about this causality, or else the element of doubt would be utterly lost. The plot appeal is the common denominator of the narrative, the dramatic, and the pictorial art. It is the link which binds photodrama and stage drama, and with the exception of character portrayal through action, it is perhaps the only link between the two widely diverg-

ing media. For, in spite of the prevalent confusion of the two, in spite of the epidemic idea that the screen is step-sister to the stage, or to mix metaphors a bit, that the motion picture is the skeleton in the closet of the respectable theatre family, the photoplay has its own identity as an art form. It is a definite and clear-cut medium of expression. It is not the lowly handmaid of the stage, nor the Tyro of the theatre. It is an amazingly new method of story-telling. For the first time in the history of the narrative arts a story may be revealed wholly and completely through pictures.

Concomitant with the youth of the photoplay is the lack of analysis of cinematic plot. But there can be no greater aid to the student of the new photodramatic art than the vast mass of critical material upon the practise and theory of the theatre. The student of plot analysis should submerge himself in dramatic literature from Sophocles and Euripides to Granville Barker and Eugene O'Neil. He should analyze and "blue-print" the best examples of dramaturgy until he is thoroughly conversant with the plot appeal of each. He should consort with the master minds of dramatic criticism. From the Stagirite to Sarcey, from Brunetière to Brander Matthews. Then having accumulated as much equipment as possible upon the workings of plot he should carefully translate his findings from stage craft into screen craft, eliminating all principles not applicable to the development of plot through action, casting aside such methods as the sustaining of plot interest through dialogue alone, training his mind to recognize and utilize those elements

of plot which are best fitted to film portrayal. He should bear in mind that the cinematic plot evinces itself in action presentation rather than word presentation. It shows itself in pictures rather than in dialogue.

To the person who has trained himself to think in terms of pictures the cinematic is easily distinguishable from the uncinematic. Take as a simple illustration the definition of plot itself. Webster defines it as "the plan . . . of a play . . . comprising a complication or causally connected series of motivated incidents which are gradually unfolded, sometimes by unexpected means." Over this definition one might exclaim with Hamlet "Words, Words, Words." On the other hand take the old French idea of dramatic plot: "In the first act get a man up a tree; in the second act throw stones at him; in the third act get him down." Here we see pictures immediately. Plot is visualized. It is worked out as it were in charades. It could be acted for the camera, and is therefore cinematic, while the other is mere theory.

Authorities on plot are legion. The oldest treatise extant is to be found in Aristotle's "Poetics" VII.

"A whole is that which has a beginning, a middle, and an end. . . . A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is, or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it."

(Translation of Professor S. H. Butcher)

According to Aristotle, then, the structural divisions of plot are the beginning, the middle and the end. Termed otherwise we might call them the exposition, the complication and the conclusion.

The exposition busies itself with the preliminaries of the plot. To it is assigned the work of introduction. Its function is to put the audience in possession of the facts and circumstances which it is necessary for them to know in order to follow the plot with the least amount of effort. Herbert Spencer, in his "Philosophy of Style" has worked out certain theories as to economizing the attention of the reader. Mr. Clayton Hamilton has an interesting chapter in his book, "The Theory of the Theatre," applying economy of attention to the literature of the theatre. It is no less applicable to the photoplay. The greatest care should be taken in establishing initial facts, facts which are antecedent to the action yet are necessary to clarify the plot development. The exposition lays the foundation of the play. Upon it depends the solidity or weakness of the superstructure. Dumas calls preparation the art of the theatre. If the exposition be ingeniously handled, no later explanation will be necessary in the body of the play, and the audience will be saved bewilderment and confusion. Faulty and inadequate exposition is less excusable and more disastrous in the dramatic than in the narrative arts, because it is impossible to turn back figurative pages and clear up questions or resolve doubts as to characters or events which have gone by. What has passed upon the screen or the stage has passed. Either memory must serve or

another performance must be attended. The skill of the dramatist can be measured by his method of handling expository material.

The exposition should set out countless "finger posts" which point the way to the events that are to take place in the complication, yet do it so surreptitiously that the suspense as to their development will not be cut short in consequence. Mr. Archer has formulated this law in a striking sentence: "Foreshadow, but do not forestall."

The exposition of the play is never intensely dramatic. Any great tension at this time would be anticipating the climax. A photoplay called "The Source," in which Wallace Reid starred, opened with a somewhat dramatic situation. Before we are introduced to the characters, we are shown a darkened space in which vague figures move about obscurely. By the dim light of a lantern we see that human bodies are being carried and thrown upon the straw of some cavernous interior. The man with the lantern is a burly figure, almost hidden in an immense fur coat and hat. There is something sinister, mysterious, about the proceedings. We are put in a state of suspense immediately as to who these people are. Are they corpses? If so, how have they met their deaths? Is it a revolution? Or a conspiracy? Or wholesale murder? Who is responsible? Presently we find that the figure is a lumberman from the far North who has been buying intoxicated derelicts at ten dollars a head from a saloon keeper and is shipping them in an old cattle car to his lumber camp where he makes them prisoners and

compels them to labor in his timber lands. This is a very dramatic scene and under ordinary circumstances might start a picture at too high a tension. But in this instance the story is intensely dramatic throughout. There are moments of suspense to follow which will far exceed this initial crisis. Therefore the scene strikes the keynote of the picture, yet in no way robs the climax of its effect. In terms of continuity the exposition usually takes up the entire first reel.

The complication is the kernel of the photoplay. It contains the main dramatic situation. In it the threads are tied, the skein is tangled. In the continuity the second, third and fourth reels are usually given over to the complication. Sometimes it extends to the first half of the fifth reel.

The climax of the play marks the end of the complication. Climax may be defined as that point in the play where the rising forces culminate. Once the climax is reached that which Freytag calls the "falling action" sets in. The tension is gradually eased. The climax is sometimes termed the "turning point" in the drama.

Although there can be but one climax in the photoplay the plot may admit of several crises. A crisis occurs when there is a clash of antagonizing forces. The way of the plot is not a straight one. Often there is a fork in the road. There is a turn to the right or to the left. When a decision has to be made, when a course of action has to be determined upon, when a situation has to be accepted or revolted against, then there comes a crisis in the plot. A single photoplay

may admit of several crises, but they must all be subsidiary in interest to the climax of the play. In the story of Joseph and his brethren, for instance, the favoritism shown toward him by his father, Jacob, results in the brothers' hatred of Joseph. This conflict comes to a head with the decision of the brothers to kill Joseph. This is the first crisis in the story. It is relieved when, through the instrumentality of Reuben, he is sold into captivity instead. The second crisis comes when Potiphar's wife makes love to Joseph. Here his character is put to the test. In the scales against his natural righteousness is the knowledge that the woman is powerful, that, turned into an enemy, her influence with her husband, the ruler of Egypt, will accomplish his downfall. He repulses her. The third crisis occurs when Joseph, now ruler of Egypt, arrests the brothers, and the silver cup, which he himself has caused to be placed in Benjamin's sack, is found. Here the interest reaches its highest tension and we have the climax of the story. Joseph knows that the young Benjamin is dear to his father's heart. If the brothers allow him to be killed without offering themselves in his stead, Joseph will know that they are still as cruel as they were years ago when they were willing to sacrifice him. Reuben pleads to die in Benjamin's place, thus showing that the brothers have become regenerate. Joseph forgives them.

There may be two parts to the complication—there may be a major complication and a minor complication, but the connection between the two should be a very close one. They must be so interwoven that the

photoplay shows no break in the dramatic unity. The minor complication must be part of and dependent upon the major; the two should be components of the whole. There must be an insoluble marriage of interests, a well forged chain irrevocably linking the two. In "Silas Marner" we find a dual complication, two distinct stories skillfully blended together. There is the Nancy and Godfrey Cass story and there is the story of Eppie and Silas. But Eppie is the daughter of Godfrey, and it was Godfrey's brother Dunstan who stole Silas Marner's gold, for the loss of which Eppie with her glittering curls makes ample amends. Therefore each is a part of the other. Both are needed to make up the full complement of the plot.

In the photoplay the major and minor complication are often found. This is due to the fact that there is a motion picture law, as strong as the laws of the Medes and Persians, that every photoplay must contain a love interest. Now there are numerous dramatic themes which make excellent screen material but which are completely lacking in love interest. Therefore the photoplaywright, in order to fulfill the commercial law, must needs set himself to insert a bit of love into his story. In the so-called "success" stories, types of which appear so frequently in the *Saturday Evening Post*—the love element is usually subsidiary to the success—either moral or financial—which is portrayed. The stories in which Charles Ray plays are cases in point, "The Nine O'clock Town," "Greased Lightning," "The Sheriff's Son," and others of this type. In the Byron Morgan stories, interpreted for the screen by

Wallace Reid, the thrill of the plot lies in the action of the automobile races, while the love interest is subordinate, yet linked to the main dramatic situation by providing motivation for the plot.

When the causes are insufficient for the resultant action the photoplay is unconvincing. Men do not commit murder for trifles. They do not steal that which they already possess. They do not seek that for which they have no desire. In a photoplay released in the dark ages of the industry the hero had sought refuge in the loft of a barn, the loft being some five feet above the barn floor. The farmer and his hired man enter the barn in the course of the evening, and stand directly below the loft. Whereupon the hero leaps upon them from above and both men fall dead. The audience is entirely unprepared for this. The exaggeration is great enough to throw the whole incident into the realm of the comic. One man who is jumped upon from a five-foot loft might be knocked down and even stunned into unconsciousness. He would scarcely be killed. But in this case not only one man but two died instantly. There must have been giants in those days.

In another play a wife who is pictured as the spoiled darling of her husband has lost at bridge funds belonging to the Red Cross Society. The husband has a flourishing business and to all appearances is entirely capable of settling his wife's debts. The society asks her for the money which is supposed to be in her safe-keeping. In a panic of fear she seeks out an unscrupulous man who, she has reason to believe, admires

her. She enters into a dishonorable arrangement with him in order to procure the ten thousand dollars. Here the motivation is insufficient. Were her husband as wealthy as the exposition showed him to be, it would be the most natural thing in the world for the wife to go to him for the money. Otherwise he should have been shown either to be on the verge of financial ruin or to be of such uncompromising principles that she would never dare confess to having played bridge for money. In this event she might turn to someone else rather than incur his wrath. The play could have been further strengthened by making the sinister character of the villain an entirely unknown quantity to the wife. She might then go to him believing he would lend her the money in friendship, and discover too late his real nature. As it stands, no honorable woman would seek out a man whom she knows but slightly, but whose reputation is a matter of the commonest gossip, and beg for money from him.

The third division in the structure of the plot, what Aristotle calls the end and what we shall call the conclusion, concerns itself with the untying of the knotted threads of the complication. To it is assigned the task of resolving all problems, of removing all obstacles, of answering all doubts and difficulties. Thus plot follows the Socratic method of question and answer. Rarely, if ever, does a photoplay end, leaving the problem raised in the main body of the play still unsolved. This has been done in the short story, notably by Mr. Francis Richard Stockton. Mr. Stockton never revealed to his curious public whether he

himself trusted sufficiently in femininity to believe that the lady would prefer to deliver her lover into the hands of her rival rather than allow him to be devoured by the tiger. One astute hostess tried to fathom the mystery by serving ice cream in forms. But Mr. Stockton was not to be outwitted. When he was asked if he would take the lady or the tiger, he answered that he would like one of each. So the question remains unanswered for all time.

By ending with a question Mr. Stockton gained for his story all the charm of novelty. Yet there is much more than this "new twist" to recommend the story. It is delightfully well written and the conclusion is satisfying. It is not that he has failed to offer us any solution of the problem, but rather that he has generously offered us two. Each reader may make his own choice according as he believes or disbelieves in the traditional theory as to the innate jealousy of woman-kind.

The unfinished conclusion in the photoplay is rare. In spite of the much-quoted aphorism that nothing in life is terminal, the cinema drama must ordinarily have a definite conclusion. It need not necessarily be a happy ending, although it must be admitted that with the motion picture producer the happy ending amounts almost to a fetish. The happy ending is frequently illogical. It too often outrages our sense of justice. It is too often inconsistent with the events that have taken place in the complication. Fortunately the epidemic of saccharine endings which swept the moving picture productions for so many years has abated some-

what in virulence. In the old days producers would have cheerfully converted "King Lear" into comedy drama. This tendency to cap tragedy with a happy ending, be it glaringly out of place or otherwise, has netted a goodly number of enemies for the photoplay. People of any intelligence resent the distortion of the classics, but they resent still more an illogical conclusion. Producers defend the often ill-advised, but always happy ending, by contending that the public demands it. This is disproved by the fact that the four photoplays which achieved high artistic and comparative commercial success in a single season all ended in tragedy. These were "Passion," "Deception," "The Four Horsemen of the Apocalypse," and "The Cabinet of Dr. Caligari." Yet in each case the ending left nothing to be desired as far as the logical working out of cause and effect is concerned.

The Famous Players-Lasky version of "Bella Donna" in which Pauline Frederick played the title rôle, preserved the original unhappy ending of the novel as it was conceived by Mr. Hichens. Strangely enough it was entirely adequate. The audience could never believe that this woman had become regenerate. Poetic justice demanded that she should suffer. And when his friend closes the shutters of Nigel's home against her and she goes alone into the wilderness, the play is complete.

In "The Man Above the Law," a simple little play which was yet a signal step toward pure characterization, the end of the photoplay finds the hero traveling toward the sunset with his Indian wife and the child

of that union, while the girl he is in love with goes back to her Boston home, heartbroken, but strengthened and enriched in spirit. It is the only possible conclusion if the audience is to be convinced of the great moral strength of the girl's love which has raised the man from the depth of vice to the heights of sanctity. Love for the girl was the most wonderful spiritual experience which had come to that man. This had been established through four reels of continuity. The characterization would be entirely lost had not the two, under the circumstances, renounced all physical expression of that love.

In the drama the balance between the happy and the unhappy ending has been fairly well preserved. Instances of the tragic conclusion are many: the Greek tragedies, Shakespeare, Lope de Vega, Calderon, Echegaray, the Russians, Ibsen, and such plays as "The Second Mrs. Tanqueray," "The Profligate" (this ending was changed for a London audience, but was restored in the printed version), "Jane Clegg," "John Ferguson," "Beyond the Horizon," and "The Emperor Jones."

The unanswerable argument in favor of the unhappy ending is that the ultimate aim of all art is to reproduce life, not as we would have it, but as it is. And no one can deny that the world is full of tragic endings to high hopes; of love longings, unfulfilled and even unspoken; of ill-health and blighted ambition; of the affliction of the just and the punishment of the innocent. Yet it is equally true that delight abounds as well as melancholy. There is a broad choice of subject-

matter outside the realm of tragedy, and photoplaywrights may, if they cannot solve the commercial doubt as to unhappy endings, at least avoid it by confining themselves to the mid-Victorian belief in the Good, the Beautiful and the True.

Sometimes the conclusion may come in the form of a surprise. This gives to the play the "new twist" which is so characteristic of the O. Henry short stories. Usually the surprise ending is something which is entirely unforeseen and unguessed on the part of the audience. The new twist, or surprise ending, always recommends itself commercially. But the photoplaywright who makes use of this device should have two things constantly before him. First of all he should remember that, although the surprise must be utterly unexpected, at the same time it must be a logical result of what has gone before. It must be a part of the main action of the play. The second thing he must keep in mind is that the chief interest of the play should not rest upon the surprise. Through the medium of critical and advertising reviews, and through the expression of opinion among people the surprise often becomes a matter of common knowledge. If, then, there is no other appeal in the play outside of the amazing twist at the end, the play has no further excuse for being once this becomes known. The author, even though he may have a very clever turn of events at the end, should build his play so that the interest in character delineation or theme will remain, even though the surprise is one no longer. In Bayard Veiller's play "The Thirteenth Chair" the solving

of the mystery depended upon a knife which had been dexterously thrown into the ceiling. The trick became much talked of. Had the play rested alone upon the discovery of the knife the play would have lost its interest for many people. But this was not the case.

Plays that turn out to be a joke or a lie or a dream may all be grouped in the category of the surprise ending. Generally speaking, however, this is not the best sort of a conclusion. It seems to indicate that the author gets his characters so hopelessly involved in the mesh of circumstances that it is beyond even his ingenuity to rescue them. So he pretends that none of these things happened at all. It is an easy way of getting out of his difficulties. The conscientious author, having entangled his characters, carefully extricates them. A mere tyro can multiply difficulties, but it requires the skill of a practised hand to unravel them. When the author simply waives them by declaring that they never really happened the audience remains unsatisfied. The play has been for naught. It is merely a return to the *status quo*.

The stage play "Seven Keys to Baldpate" made use of the surprise ending and the device proved to be one of its drawing cards. In this play we see the old keepers of a hunting lodge on Baldpate Mountain lighting the fires and preparing for a guest. It is winter and Baldpate Mountain is a desolate, eerie place, with the winds howling through the chimney and the snow flying everywhere in the heavy gusts of wind. Presently a young man arrives. He is a writer and has come to the quietude of this mountain fastness in order

to write a book which must be finished in twenty-four hours. He has a bet with some friends that he can write an entire novel in a day. If he can do it anywhere it ought to be here at Baldpate Mountain—where the solitude is intense. He withdraws to his room which is upstairs off a little balcony above the living-room. He sets to work. But he is not long to be left in peace. Strange events begin to take place. Queer people arrive, each one letting himself in stealthily with a key. It seems there are some sort of documents in the living-room safe that someone is scheming to obtain. There are thieves and detectives on the trail. There is a beautiful young woman in ermine involved. There is a ghostly personage with a lantern. It is as if the place were haunted by a dozen spirits. The man is distracted. He finds the beautiful girl bound and gagged and apparently dead in the cellar. Then her corpse disappears only to be found in another place. He spends a terrorizing night. He finally rescues the girl, falls in love with her, traps all the others and covers them with a revolver. Whereupon it is disclosed that the whole thing has been nothing but the story which the young man is writing. He calmly finishes it and departs to collect the bet. The audience is taken by surprise. They are amazed and dumbfounded. This particular example of surprise has two points in its favor: it solves its problems before the surprise is disclosed. The surprise is not a trick to escape the results of the complication. And secondly, the surprise is a direct result of the exposition—the laying down of the wager witnessed in the first act.

Mr. Gilbert K. Chesterton relates the following as a good example of the story with the surprise ending. Two travelers were journeying up through the moors of Scotland one cold, rainy night. The wind was howling outside in weird moans and the blackness was impenetrable. "It is a terrible night," said one to the other. The second stranger agreed. "It is the sort of night one might see a ghost," went on the first. "But," replied the second, "I don't believe in ghosts and that sort of thing." "Oh, don't you?" said the first—and vanished.

This little story illustrates two other dramatic principles. First of all, it relies upon its setting for its effect. The story could not be divorced from the wildness of the night and the blackness of the moors over which the strangers were traveling. Secondly, as Mr. Chesterton points out, it affirms the philosophical truth that people are of little faith. Unless they see a miracle they will not believe.

Costume may sometimes be used to complicate the plot with great effect. In Cecil de Mille's "Whispering Chorus" clothes are used for purposes of motivation. The husband has saved up to buy his wife a dress for Christmas. She has been watching it in the window of the shop for weeks. As he is about to buy it, a friend invites him into "a little game." Foolishly hoping to double the money, he goes and loses it all. On Christmas Eve he sees his wife's simple little preparations, her little gift packages ready for each one. The knowledge that he has nothing for her, stings him to the quick. She bravely pretends not to care about the dress, but he

can read disappointment back of her twisted little smile. Goaded beyond endurance, he sits at his desk pouring over his employer's books. He works for a big banking firm to whom a few dollars must mean so little . . . just a slight change in the figures. The employer is passing through the office. Someone delays him. He pauses and turns to speak to his questioner, laying his arm upon Trimble's desk. There is a close-up of a rich beaver cuff on his fur coat. Trimble looks at it fascinated. He takes his pen and runs the handle over the fur. It rises again richly, luxuriously. The employer finishes speaking and passes on to his private office. Trimble takes a knife and carefully starts to work over the figures in the ledger. We need no leader to tell his decision; we understand his action.

In another one of Cecil de Mille's productions, "Don't Change Your Husband," clothes were used as a factor in the plot, but in a different way. Instead of for motivation, they were used for identification. The husband, always looking for comfort, hides in a niche under the stairs at a dance, unloosens his collar, takes out a big black cigar, and abandons himself to pure joy. He is disturbed by the voice of his friend who is evidently standing upon the steps of the stairs making love to a girl on the landing above him. The audience can see the girl, but the husband cannot. He is chuckling with glee that he has caught his friend in the act. The lover departs and the husband gathers himself up for another attempt at the ball-room. A heavy tassel of pearls from the girl's dress has fallen to the ground just at his feet. He slips it in his pocket, still laughing at the

A DRAMATIC MOMENT IN CECIL B. DE MILLE'S "DON'T CHANGE YOUR HUSBAND"

The husband has pulled the tell-tale tassel from his pocket and is laughingly reminiscing over last night's incident. In another moment he will discover that it matches the gown which is still lying on the chair. The wife's expression already shows apprehension and fear, and is in marked contrast with his all too unwitting merriment.

"THE WHISPERING CHORUS"

An excellent example of the "vision within the frame." "The Whispering Chorus," which represents our impulses for good and evil fade in and out upon the walls of the cell as John Trimble is torn between the desire to save himself from death or to preserve his wife's happiness. The calendar upon which the doomed man has marked off the days of his life as they pass onward toward the fatal day can be seen upon the wall.

(See page 118)

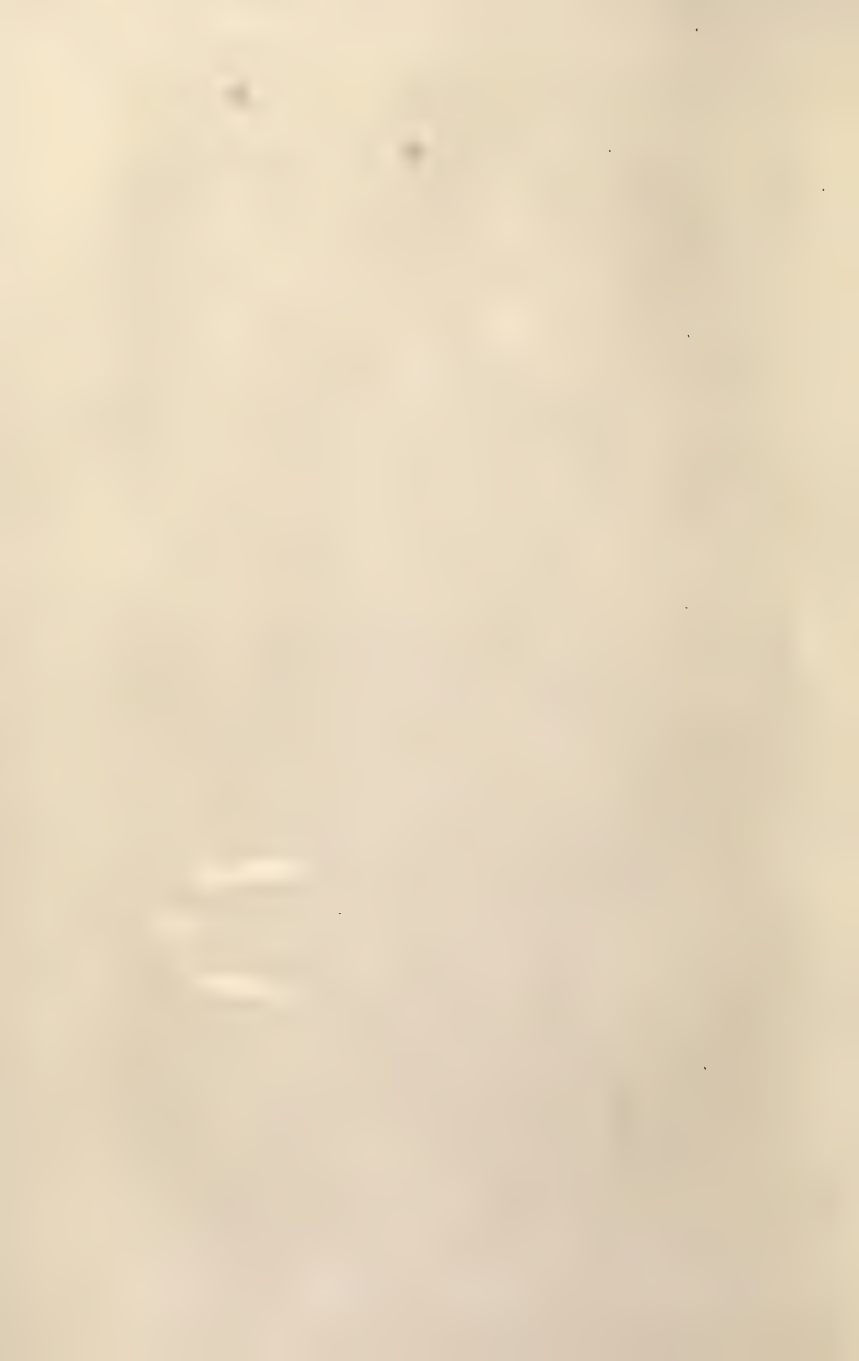


"Don't Change Your Husband."



"The Whispering Chorus."

See opposite page



joke on his love-sick friend, and intending to tell him he means to identify the lady of his choice by means of the tassel. He forgets all about it, however, until he is at home with his wife. She has laid her evening dress across a chair. A pearl tassel lies upon the cushion. He looks at it startled, then pulls the other from his pocket. It fits into an empty end on the sash, matching exactly. The tassel has told its own story.

In the stage play "The Jest," in which the Barrymores played, a cloak is used as an agent in the plot as a means of identification. We have become accustomed to seeing Gianetto Malespino in a white cloak. In the last act, a figure closely muffled in a white cloak steals into Neri's house. Neri, lying in wait, stabs the figure, thinking it is Gianetto. It is his brother, Gabriello. In a Japanese play there is something of the same idea. A wife madly in love with her husband is pursued by a former lover, who holds a sword of Damocles over her head. He threatens to kill her husband if she will not go away with him. She acquiesces. She shows him her husband's cloak, and tells him where he will lie that night wrapped in the cloak. The lover is to enter and stab the husband. That evening she urges her husband to take a trip he has long been planning. When he has gone, she takes the cloak and goes and lies down in her husband's place. The stage is darkened. There is a sound of the cry of a whippoorwill. There is no need of further action. The play is over.

In the Triangle production of Earl Der Biggers' story the "Gown of Destiny" the gown is made the protagon-

ist of the story. The characters are subsidiary to the dress. It enters into the lives of four sets of people, and radically changes their destinies. The gown is the only thing that holds the dramatic unity of the story together. Otherwise it would break up into four separate parts. It was a clever story, and unique. The use of the inanimate object as the main element in the plot was ingeniously handled. André, a little dapper designer of women's gowns, is on fire to fight for his native France. But because he is little and frail, they laugh at him at the French Consulate. The Americans also refuse his services. Imagine a man like him a soldier! That night he goes home, crushed and sad. He dreams of a gown that will startle the world, and gets up and sketches it. The next day he shows the sketch to the owner of the shop. She is enraptured. They make it up, and it is beautiful beyond expectations. A woman comes into the shop. She is searching for something which will bring back her lost youth and her husband's love. She takes the gown. It is their anniversary, but her husband has forgotten, and planned to dine with a young girl with whom he is in love. He is about to go out when his wife appears upon the stairs. He is amazed at the way she has blossomed out. He comes back, stays to dinner, and falls in love with his wife all over again. The gown has wrought the miracle. The wife, feeling that she will never profane that wonderful night by wearing the gown again, sends it across the continent to her niece who is trying to uphold a fine family name without any funds to aid her. She is in love with a young Englishman whom she sometimes

meets, but she is poor and shabby, and he scarcely knows of her existence. She wears the gown to the country club, and he promptly falls in love with her. She refuses to marry him until he returns to England and performs the military duty which he is slacking. Urged on by the vision of her in the gown, he goes and makes good. André's father is a mayor in a little Belgian town. He and his wife are held as hostages. A fanatic shoots a German soldier and the mayor is ordered shot in reprisal. That night the young Englishman enters the town with his men and takes the town, rescuing André's father from his impending doom. André never knows it, but he has done his part in the war through the gown of destiny.

There are, then, innumerable ways of using inanimate objects, especially costumes or clothes, as an agent in the plot. Torn clothes tell the story of a struggle. They may be used as circumstantial evidence. Prosperous clothes condemn a suspected thief. Shabby clothing may bridge over a lapse of time and tell the events of the intervening months or years all too vividly.

Costume may complicate the plot through the device of disguise. What would Rosalind in "As You Like It" have been able to accomplish without disguise? Or Viola in "Twelfth Night"? Or Portia in "The Merchant of Venice"? What could Lady Harriet have done as "Martha" were it not for disguise? And Goldsmith's "She Stoops to Conquer"? And Sheridan's "School for Scandal"?—down to "Cheating Cheaters" and "Good Gracious Annabelle," there are no end of stage plays which depend upon disguise

for their dramatic interest. The same device can be used with equal effect in the photoplay. Julian Eltinge made use of it in a group of plays which he did for the screen impersonating women characters through means of disguise. Norma Talmadge did it in "She Loves and Lies." Mary Pickford did it in "How Could You Jean"? and in "The Hoodlum"; Douglas Fairbanks did it in "Wild and Woolly" and "Headin' South." Charles Ray did it in "The Millionaire Vagrant"; Charlie Chaplin used it in "The Adventurer" and in "Shoulder Arms" where he becomes a tree.

Costume, therefore, is not to be entirely ignored by the cinema writer. Costumes sometimes speak louder than words. Used skilfully it may become a powerful ally in intensifying dramatic situations.

Postponing the resolution of the difficulties in the plot by introducing thrilling incidents which may be exciting enough in themselves but which are irrelevant, incompetent and immaterial to the complication is not to be encouraged. The automobile which breaks down when the heroine is on the way to the scaffold with a pardon; the gates of a railroad crossing which close just as the pursuers are upon the villain; the man who finds his cartridge chamber empty just as he is about to fire upon his enemy; these and a hundred other devices for prolonging the agony of an audience, can be thought up with little effort and incorporated into a photoplay. In a screen play lately released nearly all these temporary thrills might have answered "present." A man who believes he is dying of heart failure takes upon himself the crime of the brother of the girl

he loves. The girl discovers that her brother never committed the crime, but that it was the deed of an insane uncle, who has told the hero he has heart failure purely out of sardonic glee. The girl reaches the Governor with her evidence on the very day of the execution. The Governor, however, is out to lunch. When she finally obtains an audience she convinces him of the man's innocence. The Governor is afraid it is too late. The execution is scheduled for 6:45. They look at the clock. It is only 6:30. There is time enough. But to their horror they discover that the clock is stopped. In reality it is 6:40. They dash to the telephone. The wire is busy. Almost frantic, they wait for a connection. The picture cuts to the death-house. The warden has left the office to witness the execution. We see the telephone ringing violently but there is no one there to answer it. A policeman is sauntering leisurely up and down outside of the office. He hears the bell ringing and makes a move to answer it, but changes his mind with a shrug of his shoulders, indicating that it is not his business to answer the telephone. We go back to the frantic girl on the other end of the wire. Then we are given a gruesome glimpse into the death-chamber where the man has been strapped to the chair and the electrician is arranging the levers. Then we go back to the policeman. We know perfectly well the man will escape in the end, but the suspense is terrible. The policeman finally makes up his mind to answer the telephone. He strolls leisurely toward it. When he understands the message, however, he makes a wild dash for the death-chamber. The door is locked.

He pounds upon the panels, but inside no one pays any attention. We see the electrician as he throws on the lever . . . and the door is opened. Even yet the director, or author, is not content. The picture fades out, giving the impression that the pardon came too late. It is not until the next scene when the lovers are shown together that suspense is relieved and the audience can breathe freely again. The end of the play really comes about the end of the third reel with the girl's proof that the insane uncle is guilty. The remaining two reels are given over to temporary moments of tension which cheapen the picture.

Mr. Griffith frequently uses temporary thrills to the last extreme. It must be said in extenuation, however, that he usually makes them subsidiary to his main suspense. In "Hearts of the World" his rescue of the girl and man from the clutches of the Germans is protracted so long it becomes almost ridiculous. Escape seems imminent when lo! another band of Germans appears, and the fight starts all over again. In "The Great Love" the same temporary tension is created when Lillian Gish is trying to escape from a burning house. She has locked herself in the bathroom with the intention of taking poison, but when real death confronts her in the form of fire, she decides she wants to live. When she reaches the door the key is missing. It had caught in the lace of her negligée when she first locked the door. She throws herself in a frenzy against the door, while all the time we see the key hanging down her back. The flames begin to creep into the room. In her terror she wrings her hands and tears

the lace in shreds in wild excitement. Her hands pass within an inch of the key as she does so, but each time she fails to touch it. The audience is about ready to shout at her in their excitement when her fingers finally come in contact with the key.

"Way Down East" is another example of over-sustained suspense. The rescue of the girl who is being swept away upon a glacier-like floe outlasts probability and the patience of the spectator. In order to prolong the excitement Mr. Griffith pictures a feat which is beyond physical powers. The girl, unconscious from cold and exhaustion, lies on a cake of ice which comes nearer and still nearer to the torrential falls. Close-ups are shown of the waters dashing with mad force to the rocks fifty feet below. Had the girl actually come so near to the brink of the falls as she is pictured no human being could have saved her from being swept along with the current. The laws of volume, pressure and gravitation demand her death, but the happy ending demands that she be saved, and Mr. Griffith needs prolonged suspense to shore up his climax. The three are mutually contradictory. Mr. Griffith prefers to sacrifice artistry to the excitement of the moment. In addition to over-sustaining suspense these climactic scenes further sin against the laws of the drama by their irrelevance to the main complications of the plot. However grave the danger of Anna Moore may be, this danger is not likely to break down the life-long prejudices of the squire, nor to alter the ambiguity of Anna's status.

In conclusion it may be well to recall to the photo-

playwright that famous piece of advice to dramatists: "Make them laugh; make them cry; make them wait." This sagacious imperative sums up the three cardinal principles of plot. There is the idea of conflict in the constant warring of laughter and tears. There is the idea of suffering in the provision "make them cry." And in the stricture "make them wait" there rests the whole law and the prophets—the principle of suspense.

CHAPTER III

THE CHARACTERS

THE history of the motion picture up to the present time shows us that emphasis has been laid upon plot and plot structure, rather than upon the delineation of character. Writers busied themselves with the problems of arousing and sustaining suspense in the minds of the audience and cared little whether their characters were appealing, logical, or consistent. This exaggerated emphasis upon plot is an indication that the art of the motion picture is still in its infancy. It may be paralleled by the early examples of fiction writing. "Pamela; or Virtue Rewarded," published in 1740 by Samuel Richardson and the first English novel that can be strictly so-called, took its name from the main character of the book, but in reality is given over to incident, situations, and negative character drawing. "Joseph Andrews," by Fielding, and the novels of Tobias Smollett, with their exaggerated caricatures are little better as far as characterization is concerned. Then came the school of mystery, romance, and terror, of which Mrs. Radcliffe, Maria Edgeworth, and Horace Walpole are the best exponents. These novels are rich in plot interest, thrills and mystery, and correspond to the motion pictures that have been shown upon the screen for the last seven or eight years. None

of these novels has given us any one character which stands out in startling prominence and becomes immortal as the characters of the later novelists have—Thackeray's Becky Sharp, or Dickens' Mr. Pickwick or Uriah Heep. Skill of character portrayal in the novel came with time and experience. The first novelists had no pattern to go by. They had to create one for themselves. Their immediate successors found the pattern ready made, and not having to exert their wits upon its creation, set about improving and embellishing it. The pioneers who had, as it were, stumbled upon the form of the novel were busy with the main structure. They had no time for detail. Later, however, when the form and the structure were well established, masters of the art of writing gave themselves up to creating and perfecting character types with the wonderful results that readers of to-day marvel at and enjoy.

So it was with the early beginnings of the drama. "The Suppliants" of Æschylus contained no character development. Yet a later play of the same author, "Prometheus Bound," shows strong characterization, with the play actually built around the character of the protagonist.

As it was with the drama and the novel, so has it been with the photoplay. The first cry was for plot, more plot, and always plot. There must be exciting races and chases, intrigues and counter intrigues, conspirators in the cellars and on the roof-tops, innumerable, never ending, with the result that subtle and careful character development was entirely disregarded. Motion picture producers were so overcome by the fact

that they could produce motion that they produced nothing else. The typical "chase" picture was the result. Gradually motion for motion's sake alone came to be left out of the pictures and action took its place. Now motion becomes action, of course, when it accomplishes a definite purpose or is given a special significance. A boy walking down the street has no particular significance. His perambulations would be purely a physical act. But if he is going to the telegraph office with a telegram that will tell the heroine her lover is dead, his movements have a special import, and automatically become action. After a while action came to be applied to the characters. How would a person of such a type act under this particular set of circumstances? If he runs away he is a coward. If he stays and takes his punishment he is courageous. Therefore, if the author shows him taking the next steamer for the South Sea Islands the action in itself reveals him as a moral weakling.

The pendulum has now swung in the other direction. The tendency in the field of photoplay writing is to make character paramount. The typical "movie" story with its regulation plot and its all too well-known situations, is passing rapidly away, and soon will be seen no more. The more progressive and ambitious motion picture firms are looking for stories containing noble thoughts and sparks of enthusiasm, with real human people who have real purposes in life, and with the dramatic situations springing from the clash of wills, or ideals. More and more companies are producing plays in which almost the entire interest centers upon

character delineation. The inseparable connection between plot and characters is best illustrated by Professor Pitkin's definition of plot. "A plot is a climactic series of events, each of which both determines and is determined by the characters involved. The student will please observe that the determination here spoken of is *reciprocal*. This fact is the significant one. If the determination is one-sided, there results no plot, in the strict dramatic sense." (Short Story Writing, p. 24.)

The well constructed short story, novel, or play predicates clever characterization. But the photoplay takes on an added burden. The characterization must reveal itself in pantomime. The people in the photoplay must be endowed with qualities that are capable of screen expression. Of Spinoza's forty-eight emotions only about three-fifths of them have any cinematic value. Jealousy, for instance, is more screenable than suspicion, because jealousy usually manifests itself in exterior action, whereas suspicion as such, exists only in the mind. Leontes in "The Winter's Tale," and "Othello" are types of jealousy readily translated into terms of action. Vacillation (Hamlet), impulsiveness (Hotspur), ambition (Macbeth), courage (Richard III), untruthfulness (Iago), all of these have screen equivalents. But complex and abstruse qualities like intellectual pride should be left to purely psychological studies. The people in the novels of George Meredith whose mental processes are largely introspective are rather *thought* characters than *action* characters.

The axiom that character shall express itself through

action applies to the stage drama as well as to the photoplay. But the drama relies upon the aid of dialogue in delineating character. By a few well-timed, well-worded speeches put into the mouths of other personages in the play, a character may be sketched. This may be called the indirect method of delineation and corresponds to the author's analysis in the novel. The writer stands off from his characters, takes a scrutinizing glance at them and jots down what he observes. Or in other words he generously shares his more intimate knowledge of the characters with the reader in order that the latter may not be under a disadvantage. This method would, and, alas, often is employed in the photoplay by commandeering sub-titles to do the work of character exploitation. This method, however, is too didactic. It is not sufficiently dramatic. It denotes a lack of fineness in workmanship. If character must be revealed in words in the photoplay, let the photoplaywright rather use the spoken title which corresponds to dramatic dialogue, than the narrative sub-title corresponding to the viewpoint of an onlooker.

In delineating characteristics more or less intangible, the photoplaywright may call in the aid of certain physical qualities which have been long accepted as connoting mental or moral traits. Shifting eyes connote dishonesty; slouching shoulders and shuffling feet suggest laziness; curly hair, irresponsibility; arched eyebrows, superciliousness; a lantern jaw, tenacity of purpose. Yet on the other hand, in spite of these accepted connotations, there are many people who possess characteristics in diametric contradiction to face, gait

or manner. The strong man who is an abject coward, as Falstaff is in "Henry IV"; the simple and untrained woman who confounds the wisdom of judges as Portia does in "The Merchant of Venice"; the drunkard who exhibits strong moral fibre, as Sidney Carton does in "A Tale of Two Cities"; these characters in outward appearances reveal no signs of inward grace. Yet for that very reason, perhaps, they show more inventiveness on the part of their creator. Originality in combinations of traits is to be encouraged unless it is carried to the point of unplausibility.

An author often may delineate character and motivate the plot at the same time. In the stage play "The Law of the Land" the cruelty of the father is shown when he locks the door upon the mother and beats the child brutally with a horsewhip. The agonized screams of the child are terrible to hear. The mother writhes in horror, flinging herself against the locked door. Later the same night the mother and father quarrel. The father is incensed, and since he cannot beat the woman he threatens to do that which will hurt her more—beat her child. The horror of the first beating is still upon her mind. Snatching a revolver, she stands before the door. The man thrusts her aside and goes in but she shoots him before he crosses the threshold. Here the character of the father and the motivation for the murder were accomplished simultaneously in one scene.

Sometimes character may be delineated by means of inanimate objects. We have already spoken of dress as an aid to plot and as an agent therein. Dress may also

proclaim the character of a person more loudly than words. The shy, the sensitive, the shrinking girl does not array herself in low cut dresses and form fitting gowns. In Cecil de Mille's "Why Change Your Wife" the contrasting characters of the wife and the model are shown by the high necks and conservative modes of the one and the backless, sleeveless transparent creations of the other. Later when the solution of the picture is reached and the director desires to show that the wife's strict ideas have been modified as a concession necessary to holding her husband, the point is carried across to the audience by her change of costume.

Mr. Griffith often uses costume to delineate his characters. In "The Great Love" the unsophistication of little Susie Broadplains is brought out by her outlandish clothes. She is so anxious to be beautiful in the eyes of her youthful lover. She has heard of ladies wearing tulle as an adornment, but she does not know how they wear it. She manages to get some and she ties it around her head like one might tie a bandage for a bad toothache. With her short dresses and her hair down her back the effect is perfectly ludicrous, but infinitely pathetic. She is so young, so innocent, so childishly appealing.

In "True Heart Susie" outlandish clothes once more figure in the characterization, but this time they stand for sacrifice. In order to put the boy through college—an ambition he has cherished since his earliest days—Susie sells her cows and chickens and mortgages her little farm, allowing the boy to believe the money comes

from a stranger in the city who at one time showed a spark of interest in him. Poor Susie has nothing left to buy clothes with and so must wear the old things that were left in her mother's trunk in the attic. Presently when the boy is finished college, and Susie is poorer than ever, on account of her last efforts, a little milliner, dressed in the prettiest and daintiest of new-fashioned clothes, comes to town. The boy completely loses his heart to her. The contrast between queerly dressed, old-fashioned Susie, and the little new-fashioned milliner is a constant reminder of Susie's sacrifice for the boy. Yet through that very sacrifice she loses him. She has no more money to compete with her rival, and though she slaves night after night feverishly trying to remodel old clothes, it is hopeless. The boy marries the little milliner. Again there is that pathos that pulls the heartstrings. She has struggled so long and so bravely, only to be met with bitter defeat, defeated by her own faithful generosity.

In "The Romance of Happy Valley" we have again this vain striving to measure up to *his* standards. He is ambitious to go to the city, and she works vainly but valiantly with fashion pictures, paper patterns, and cambric to make herself so beautiful that he will want to stay with her and not seek beauty in far places. But on the very day when she achieves her creation—a poor ill-fitting gown it is, but marvelous in her eyes—he leaves Happy Valley. Again there is the pathos of failure. The dress comes to symbolize all her fallen hopes. It has taken into its fabric the deadly disappointment of the little wearer. There could be no one

in the audience so callous as not to feel it, or so obtuse as not to understand its sad and subtle little appeal. In each case the heart interest of the picture centers upon those queer clothes and all they stand for, sacrifice, struggle, and failure. In "Broken Blossoms" even the bit of ribbon and the comb, lone relics of a one-time mother, which Lucy keeps hidden away, are symbolic of her craving for beauty, of her instinct to reach out for something beyond the ugliness and squalor of her life with "Battling" Burrows. Just as the cheap little treasures that were so precious in her eyes were hidden away from him, so was the beauty of her childish soul, her thoughts and her dreams. This is brought out again when the Chinaman takes the wonderful silken robe that he has long cherished and puts it on her. He appreciates the beauty in the little drudge, and this is symbolized by his attempt to clothe her in fitting raiment. The silken garment stands for his conception of her character.

Another way in which character can be expressed is by the attitude of the other persons in the play toward the hero or heroine. In "Alarm Clock Andy," a Charles Ray picture, the lackadaisical and timid nature of Andy is cleverly brought out in the premise by the way in which the other boarders in the cheap boarding-house impose upon him. When he is already late for work the boarding-house mistress tells him to drop little Izzy at the kindergarten on his way. Andy rages while she waits to find Izzy's hat and rubbers, but he says nothing. Dinner is cleared away when he comes home from work, so he goes to bed hungry because he has not

sufficient courage to ask for a piece of bread. The old maid uses his room during the day for her sewing and leaves it untidy with the bed full of pins. When even the proverbial worm fails to turn, the audience is convinced of his lack of will power and self-respect.

Drama demands centralization of interest. This centralization usually expresses itself in the chief character, around whom the plot revolves and to whom all other personages in the play are subordinated. This stressing of a salient character gives the play a unique appeal for those who are interested in histrionic interpretation. It is the appeal that Shakespeare's plays had for Henry Irving, for Mrs. Siddons, for Richard Mansfield, for Sothorn and Marlowe, for Walter Hampden, for William Faversham and Julie Opp. It is the appeal that "Electra" had for Edith Wynne Matthison, that "Medea" had for Margaret Anglin, that "Hedda Gabler" had for Nazimova, that "Peter Ibbetson" had for John Barrymore, that "Deburau" had for Lionel Atwill. Strong character studies recommend themselves automatically. This is as true of the photoplay as it is of the drama. There are not enough plays written solely for the screen to list them for their character appeal. "The Cheat," by Hector Turnbull; "Joan the Woman," by Jeannie Macpherson; "The Gilded Lily," by Clara Beranger; "The Love Light," by Frances Marion; "Idols of Clay," by Ouida Bergere; "The Old Nest," by Rupert Hughes, and the foreign productions "Passion," "Deception," "The Cabinet of Dr. Caligari" and "The Golem" are the main instances of note. Yet meagre as the list is, it

still furnishes a brief for characterization. In each case paramount character interest makes the play.

Characterization in the photoplay must be simpler than it is in either the dramatic or the narrative arts. This is especially true while the feature picture remains a matter of measurement by reels. There is much to be accomplished in the allotted five thousand feet. There is no space for the minute dissections of the manners and morals of the hero and heroine that are so frequent in the type of novel popular in contemporary English literature. Samuel Butler, H. G. Wells and Somerset Maugham may take an Ernest Pontifex, a Joan and Peter, a Philip Carey from the cradle to the grave in their novels. But in the photoplay, even were it possible to compress years of character growth into five brief reels, it would be unconvincing. Novels are seldom read through at a single sitting. But photoplays must be absorbed within the hour. The scenes flit by in rapid succession, thus giving the photoplay an atmosphere of immediacy. Therefore, it is the part of wisdom to choose a character that is already partially developed. This development can be suggested in the exposition of the photoplay and in the work of intensification. If it be desired to adopt the genetic method, to follow characters from infancy to maturity, let the writer choose the novel or the epic poem.

Character exposition ordinarily occupies itself with the establishment of a "dominant trait." The stress may be gained by reiteration. Repetition of a combination of notes in a musical score will imprint a *motif* deep in the mind of the listener. Often the combination

of notes is worked out on varying scales and with different chords. So with the dominant characteristic. It may manifest itself in a dozen different ways. The stressing of a salient trait is axiomatic in the art of character delineation. Yet there must be no geometric precision about it. It is the accurate balance between dominant traits and impetuous impulses, between a nascent instinct toward evil and a reasoning effort toward right, which establishes the relation of character delineation to plot. As much suspense may be awakened by a developing character as by a tightly wound complication. Place a character in a given situation and immediately the question becomes acute: will he remain true to type? Will he revolt from type? Will the dominant trait prevail? Will he be fired to hitherto unguessed heroism or villainy? In the case of Sydney Carton, occasion made a hero of him. Tito Melema had his opportunity for sacrifice and passed it by. Hester Prynne bore her burden alone rather than disclose the information that would bring suffering on the companion of her guilt. Many human actions are the result of the impulse of the moment; many are the result of reasoning at the moment of committal. But most actions are foreordained by the texture of the moral fibre built up by years of habit, thought and environment. The character which has become regenerate may revert to type. This is one of the points of dramatic interest in "*Les Misérables*." Jean Valjean has successfully buried his past. The offense which he committed long ago has been relegated to oblivion. After untold anguish he has transformed himself from a con-

viet to a saint. He has prospered. He is now Monsieur le maire, respected and beloved. Above all he is the self-appointed father of Cosette. Suddenly the past confronts him. An innocent man is about to be condemned for the act of Jean Valjean. He is put to the supreme test. Will he reveal his identity as the escaped convict? Will he ruthlessly pull down the fabric of social respectability which it has taken him years to build up? If he is to maintain the spiritual integrity which he has won he cannot bear false witness. What could be greater than the breathless interest in the revelation of his character which the subsequent events bring forth?

Overstressing of the dominant trait results in caricature. Exaggeration has its purpose—it is effective in the province of humor or of moral instruction, but on the whole it destroys proportion and balance. Dickens has been accused of reducing all of his character portraits to caricatures. But Simonds vindicates the great story-teller thus: “Exaggeration is a legitimate feature of Dickens’ method, a sort of natural hyperbole which does not spoil the reality of his creations: it is the natural exaggeration of the artist who throws the features of his subject into high relief. . . . Dickens’ characters are something more than mere characters of men and women—they bear all the marks of life.” (“History of English Literature,” p. 421.)

The last sentence, after all, is the key to characterization. The characters should bear the marks of life. They must be real. Dickens wrenched his life-like traits from his own bitter misfortune. Mr. Micawber’s

ineffectual attempts at finance and his experiences in the debtor's prison were the unfortunate experiences of Dickens' father. His mother supplied material for the portrait of Mrs. Jellyby, while the childish traits, sentiments and emotions of David Copperfield are largely reminiscent of his own childhood. Jane Austen drew upon the country congregation of which her father was pastor. Ibsen modeled upon the natives of Skien. Authors must of necessity inject something of the personal into their creations. They cannot but wax auto-biographical. George Eliot's own traits of character are to be found in the Dorothea of "Middlemarch," and George Henry Lewes appears unmistakably in Will Ladislav. In the last analysis the source of characterization is not of great moment. The important thing is that they be made consistent, absorbing and life-like, and that they be made necessary to the plot of the play.

Character material may be found ready made by going to historical sources. Dramatists frequently make people who belong to the past live their lives over again for the interest, the amusement, or the edification of audiences of the present. Such plays are Shakespeare's "Julius Cæsar," "Richard III," and "Henry VIII," Rostand's "L'aiglon," Shaw's "The Man of Destiny," Drinkwater's "Abraham Lincoln," and "Mary Stuart," and the photoplays of Ernst Lubitsch, "Passion" and "Deception." The dramatist or photodramatist may give a new interpretation or throw added light upon the historical personages he is dealing with in his plot, but he must not spread heresies or

overthrow known facts as to character portraiture. Shaw may, and does, make Napoleon a ridiculous egoist, small, petty, tireless in self-aggrandizement. Yet such a portrait might well be a life likeness. Selfishness and egotism often go hand in hand with civic or national greatness. Anne Boleyn may be made and is made a martyr to circumstances and Madame du Barry may be and is given her tender moments despite her notorious callousness, at the pleasure of the photoplaywright. Yet he may not make Henry VIII. a celibate nor Louis XV. a model husband. In spite of a certain dramatic license allowable in dealing with historical characters, liberties should be taken in the main only with peccadilloes and mannerisms which do not run athwart the fundamentals of character as they have been recorded in history.

Characters should never be made mere types of moral qualities. Many of Shakespeare's characters, as for instance those listed above, are types, but they are a great deal more besides. They are individuals, they are human beings of flesh and blood. Personages in the photoplay should not be merely animated principles. They should not be marionettes strung up on wires, puppets dancing at the will of the author. They should be rational, suffering, loving people. The photoplaywright may make his characters life-like by taking general abstract qualities and reducing them to the specific. His treatment must be individualistic rather than generic. It is the same method of capturing interest that is used in literature. To write upon a broad subject like music would be to baffle interest. There are

so many and such varied angles of treatment. There is the technical treatment, there is the emotional treatment. There are all the sub-divisions of music, as operatic and chamber music. There is vocal music and instrumental music, with a hundred variations according to the instrument upon which it is produced. But if the writer were to choose one phase of music, if, for instance, he were to make a minute study of the preludes of Chopin, he would at once capture attention. An essay upon "Paradise Lost" intrigues interest more quickly than an essay upon English poetry. "Everyman" was interesting enough in the days of the old morality plays, but he is not so interesting as Lear or Macbeth. Revenge is not so interesting as Shylock. Sacrifice is not so appealing as Antigone.

The photoplaywright should aspire to loftiness of thought and moral tone in his character delineation. It has been charged against the photoplay that it distorts our ethics and perverts our sense of moral values. Unfortunately the accusation has but too many instances to substantiate it. The blame, however, rests with the negligible morals of the people who are responsible for the production of such plays rather than with the photoplay as an art form.

CHAPTER IV

THE SETTING

IN writing a story whether it be for the magazines, the stage, or the screen, there must be present three cardinal elements: the plot, the characters, and the setting. They are not, however, listed in order of importance. The setting is by no means last or least. It is co-ordinate and co-equal with plot and characters. All three must be irrevocably bound together, forming a powerful triple alliance. In "A Study of Prose Fiction," Bliss Perry speaks of setting in the following terms: "In the ideas of setting are involved the background, the milieu, the manners and morals of the age, the all-enveloping forces of historic movements. Or the background is the circumstances or events enveloping the characters and action of the tale. The characters and plot may sometimes count for nothing if the atmosphere, the time and *place*—the background—is artistically portrayed."

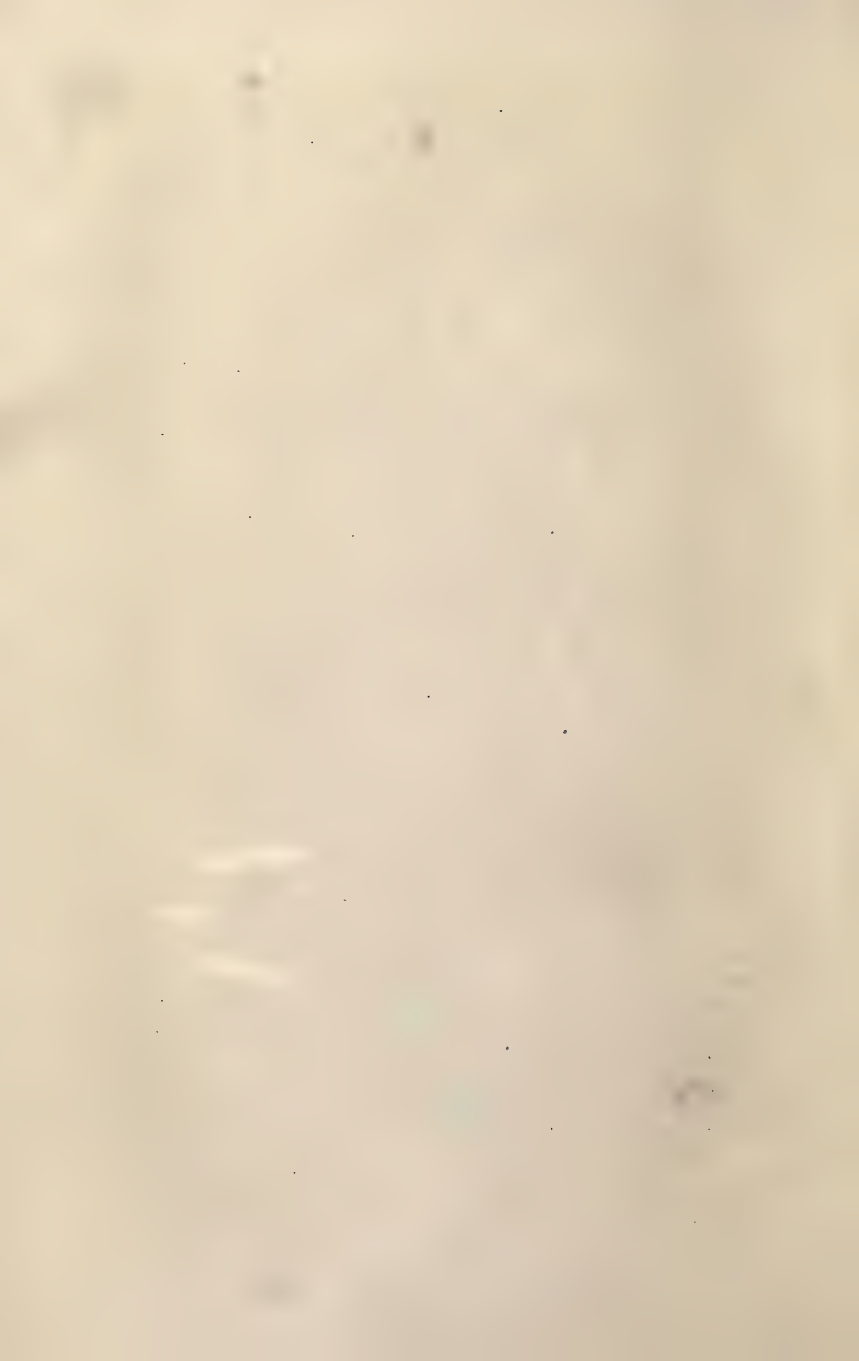
In this paragraph Professor Perry has stressed the tremendous importance of setting. It cannot be over-emphasized. It may be said to bear the same relation to the characters and plot that music bears to the art of dancing. It is the very essence of the story. But important as it unquestionably is in the domain of prose fiction, the setting assumes almost incalculable propor-

tions in the motion picture. The photoplay is a series of pictures. It consists of action which is taking place before a constantly varying background. For the background to be unrelated, or but dimly related, to the events which it circumscribes is plainly a grievous waste of kinetic and potential energy. The background of the action should be made to intensify the meaning of the action and to add to it whenever possible. Professor Perry in the above paragraph unites atmosphere and setting. Let us for the purposes of the photoplay consider the two as separate factors, both of which may be used in creating a specific effect. The difference between atmosphere and setting may be briefly summarized as follows. The setting is the locus where certain events transpire. The atmosphere is the impression which the place plus the customs and manners of the people make upon the spectator. The atmosphere is the *feeling* that the play creates. It surrounds and permeates the setting, and is usually the direct result of the setting, although not necessarily so. Atmosphere includes the idea of local color, or more correctly, local color aids in creating atmosphere. The setting is an entity complete in itself. It provides the loci for the action. Setting is a place. Atmosphere is an effect. The setting is often the cause of which the atmosphere is the result.

As an illustration of atmosphere created by setting no picture furnishes a more illuminating example than does "The Cabinet of Dr. Caligari." This photoplay utilizes throughout its entirety the cubistic setting. The backgrounds are hopelessly awry in proportion, per-



An interesting interior from the Artcraft Picture, "The Society Exile." The Venetian atmosphere is created by the carved Italian chest, tessellated marble floor, the Venetian lamp and the brazier. The vista through the open door suggests the Grand Canal. The emphasis in the picture is brought out by the costume of the girl, the white of her dress enhanced by the moonlight being in clear relief against the dark background.



spective and detail. The booths at the Fair, the lodgings of the young students, the home of the beloved, the walks and paths, the streets of the town, are all weird and strange. They succeed in creating upon the mind of the spectator an impression of confusion, of bewilderment. But the story is delineating the processes of a mind diseased. The hero is looking out upon the world through the eyes of a madman. Small wonder that things should appear unbalanced, unrelated and unnatural. The confusion in the mind of the man is reflected in the grotesqueness of the settings. Without the cubistic backgrounds the effect of madness could never have been created. "The Cabinet of Dr. Caligari" is not a pleasant play. It has all the mystery and gruesomeness of the murder stories of Poe. It has the maniacal motivation which often actuates his tales of horror. Critics may believe that the atmosphere of Poe's stories cannot be translated to the screen, yet all of the subtleties with which he wrought his effects have found pictured reactions in "The Cabinet of Dr. Caligari." This photoplay stands out perhaps as a single instance of a psychological process translated into film. It is not merely a glimpse into the workings of the human mind. It is the subjective attitude sustained throughout. In its way it is a perfect thing. Undoubtedly it marks a milestone in the progress of the setting as a factor in the photoplay.

Two other foreign productions which have been attracting to themselves keen comment and searching analysis are illustrative of the power of setting to create atmosphere. These are Mr. Ernst Lubitsch's twin

productions "Passion" and "Deception." Various scenes in "Passion" are like exquisite bits in a mosaic which, set with the minutest care, conjure up the pomp and splendor of Versailles in the reign of Louis XV and cause to live again the glories of a Court long since gone to its grave. All the scenes have been chosen to suggest an historic background. It has been rumored that the pictures were not taken at Versailles but at Potsdam. However, with a little stretch of the imagination and a little directorial camouflage Sans Souci might satisfactorily understudy The Trianon. But wherever the pictures may have been taken, the illusion is perfect and art can ask no more. The Tudor era is likewise accurately re-created in "Deception." The plot is borrowed from the story of Anne Boleyn and Henry the Eighth. Here there is a heaviness, a pompousness, in keeping with the English period. The settings are more ponderous, and are changed less often than in the French play where they flash back and forth after the fashion of the levity and frivolity of the day. Aside from the scene in which the door catches and holds the dress of Anne as she goes from the presence of the Queen, thus giving the King his first opportunity to look closely upon the fairness of her face, there is no setting in either play which individually affects the plot. But taken as a whole the settings form a vast background so vital to the action that without them the photoplay would be non-existent. Still another production which utilizes the setting to produce atmosphere is "The Golem." In this photoplay an old Jewish legend is retold in pictures. The story belongs to the age of

fable. Therefore it is appropriate that the settings should be unreal, monstrous and unproportioned, befitting giants and hundred-leagued boots. The settings are as mythical as the story and its chief character. And they serve to bring home to the spectators the legendary nature of the tale that is being told.

Settings such as those in "The Golem" and "Dr. Caligari" may be grouped under the heading of the fantastic setting as distinguished from the real setting. It must not be supposed, however, that the foreign producers were the first to conceive the idea of representing the unreal or the supernatural through the medium of the fantastic setting. At least three or four years ago the Famous Players-Lasky Company produced "Prunella." This little play had been written for the stage by Messrs. Granville Barker and Laurence Housman. The play itself is an allegory. It transports the audience into the realm of the imaginary. The play has no definite locus. Its home is really in the heart of the individual. Hence it would break the illusion to place the action in a typical city or suburban town, or even in a country village. The authors saw the possibilities of the fantastic setting to augment the theme of this particular play. Mr. Maurice Tourneur whose vision is always through the beautiful, transposed the unique settings of the original into terms of the screen. In the first script of the play the continuity writer made the setting frankly Dutch. There were Dutch windmills cut out of cardboard and there were rows and rows of tulip gardens. This was confining the lesson of the story to one particular locality. It endowed

Pierrot and Pierrette with nationality whereas they are citizens of the world. So Holland was eradicated and the quaint settings were allowed to express the nebulous land of the unreal. Symbols were set here and there as sign-posts pointing out the path of the allegory. The quaint little house itself stood for the human heart; the garden wall and gate its barriers. When Pierrot finds the key and opens the gate he enters as love into the heart of Prunella. The queer little house is gay and sweet on the night when Pierrette and Pierrot go away. Time flies by. The lovers drift apart. Prunella, whom love has transformed into Pierrette, broken-hearted, wanders away after making a grave for their love and marking it "Here Lies Pierrette." Pierrot is repentant but he is unable to find her. Coming upon the grave he is at last poignantly conscious of the quality of his love. Thinking he may find solace at the little house where love first came to him, he returns. But the little house tells all too plainly what has happened in the meantime. Its windows are broken, its gardens wild and unkempt. And a sign "To Let" hangs from the door. Love had gone out of the little house as it had vanished from their hearts, leaving the empty shell, forlorn and desolate. Where spring had reveled in the garden with flowers and climbing vines, winter held bleak and icy sway. Pierrot remembers how he brought a rose-embowered ladder to climb to Prunella's window. So again he asks for the ladder, thinking he hears her calling, but the roses have dropped away from it. Only the bare and ugly wood remains. The room above is empty. She is not there. The statue of Love still



" In a quaint little house on the edge of the town
There once lived a maid who was taught to look down.
Prunella.....Miss Marguerite Clark."
(From the scenario of " Prunella ")



stands in the garden but his bow is broken. His music is silenced. And so the setting tells the story that love is dead. "Prunella" was as perfect a little photoplay as the screen has ever shadowed. Even had it been written directly for cinematic presentation it could scarcely have been more gracefully pantomimic.

The fantastic setting was also used by Mr. Tourneur in his production of "The Bluebird." Here again we have setting in its most artistic manifestation: as an exponent of imagery, capturing the richness of thought and idea.

Thus far we have been considering setting in its totality of effect. We have been considering the setting as a whole, but the setting may be still more effective when it makes dramatic use of individual scenes. The background of the play *in toto* may not have any dramatic significance and yet some one part of it, as the door in "Deception" mentioned above, may add to the complication. "Daniel Deronda" is not a story of the sea. No one reading the novel would carry away the general impression of a sea-faring tale. Yet in one place in the novel the ocean, as setting, becomes more than mere background. Grandcourt and Gwendolen, in spite of her vehement protests, put out from the coast of Genoa in a boat without a skilled oarsman to guide them. The sea is running high and a sudden trick of the wind causes Grandcourt to be swept into the water. He perishes. The accident, instead of removing Grandcourt as an obstacle from the plot, only gives rise to fresh complications. Gwendolen's conscience rises up and tortures her. In her hatred she had wished Grand-

court dead. His cruel will had forced her to go out in the boat like a galley slave. It seemed to her that her desire so suddenly fulfilled made her a murderess. Had she been quicker in throwing him the rope he might have been saved. In her self-condemnation, in her anguish of soul, she throws herself upon the spiritual strength of Daniel Deronda. She is free now. He feels the obligation of her dependence upon him. Yet in his heart there is the awakening of an incipient love for Mirah. Hence the sea furthers the complication.

In "Kenilworth" the trap door through which the beautiful Amy Robsart goes to meet her tragic fate is made the instrument of death, and Leicester, although morally guilty, is legally free to pursue his machinations for the favor of the Queen.

In "Silas Marner" the stone-pit near his dwelling becomes an agent of justice. Duncan Cass, burdened with the weight of his stolen gold, staggers into the pit under cover of darkness and is drowned in its stagnant waters. Thereafter his disappearance and the theft of the miser's money bags are alike veiled in mystery. But the stone-pit had risen up and punished the thief. Later the pit unravels the threads of the complication. The water in the fissure has run dry and reveals the skeleton of Duncan with the silver-handled riding crop as identification and Silas' bags of gold as condemnation.

In the plays of Ibsen the setting often sums up the spiritual import of the theme. This is especially true of "The Master Builder." The lofty structure, from the dizzying heights of which the master falls, is symbolic. It has a second dramatic function in the play



The artificial setting used by Mr. Maurice Tourneur, director, and Mr. Ben Carré, scenic artist, in the production of "Prunella" is illustrated above. The tree and moon are painted cardboard, the grass is of cloth with the flowers sewed on at set intervals. Yet the effect is an exquisite pictorial moment in the production. Note how costume is used to gain emphasis in the composition by throwing the white in high relief against the black background. It is also used to show the change of character when love transforms Prunella into Pierette.



in that it precipitates the catastrophe. The fiord in "Little Eyolf," where the "Rat Wife" lures the lame boy into "the long sweet sleep," likewise fulfils a dramatic and a symbolic purpose. The narrow confines of the "Doll's House" connote the cramped vision and stunted understanding that exists between Nora and Torvald. And so on through the lists of Ibsen's plays.

In the matter of setting the screen has this advantage over the stage: the setting of the stage play must be always artificial, no matter whether it represents an interior or an exterior. The author of the photoplay, however, has all of the great out of doors to choose from and a great deal of indoors as well. The settings are real. Flowers and trees can be seen actually growing in gardens instead of being merely painted upon canvas. Houses are made of brick and wood and concrete and not merely of laths or card-board. Moreover, the stage play must usually confine itself to two or three settings, while in the photoplay there may be two or three hundred. The film may travel from the Orient to the Occident, from Iceland to the Tropics, from the Arctic Ocean to the southern seas.

In addition to this there is the ethical importance of setting. In real life surroundings are of indeterminate weight. People are influenced by their environment, they succumb to it, or revolt from it. Crimes have been committed because of distressing surroundings; suicides have resulted from location; destinies have been changed because of an accident of place. Why should not the setting be of equal importance to the characters who move upon the shadow stage? **Mr.**

Thomas Ince, Director and Producer of Motion Pictures, in speaking to the students of photoplay composition at Columbia University, said that he believes that the day will come when natural settings will be entirely done away with and only a black back-drop will be used. Should such a day ever arrive the director and author will have lost one of the most potent factors in the photoplay. Such a substitution would mean a reversion to the primitive stages in the evolution of the drama. In the theatre of Dionysus, at Athens, where the masterpieces of Sophocles, Æschylus and Euripides were first produced, there were no settings. The low dressing-house, facing the concentric circles of seats, was the only stage or background the Greeks knew. And great as is the literary and dramatic value of those fine old Greek dramas, who can gainsay that "Agamemnon" or "Medea" might not have been even greater in their production had they possessed the advantages of our modern stage lighting and scientific equipment? Is not a modern presentation of a Shakespearean play with a Henry Irving or an Ellen Terry in the cast, with the settings as carefully worked out as our present day leaders in stagecraft can make them, infinitely more interesting and even more realistic than the plays as Shakespeare and the Burbages produced them at the old Globe Theatre in London? If they were not, we should be slavishly trying to resuscitate the "apron stage," "the pit," "the groundlings" and all the other concomitants of an Elizabethan production. To return to these early crudities would be to retrogress. It would entail an admission that the drama has been

standing still for all these years. The photoplay, even more than the drama, can utilize the effectiveness of setting. It borrows from the old miracle plays the idea of the natural setting as background. The miracle and morality plays traveled from town to town throughout the shires of England giving performances on the village green. But very often the natural setting did not blend very well with the subject-matter of the play. Usually the theme of those early plays were bits of dramatic action taken from the Bible. Now an English green, or common, does not in any sense suggest Palestine or the Holy Lands, and so the imagination of the spectators had to be taxed for the creation of the swirling waters of the flood with Noah's Ark riding in triumph upon it, or for the hills beyond Bethlehem where shepherds watched their flocks. In the photoplay we have banished this self-imposed deception forever. We do not have to imagine the natural setting for the action. We really see it. The story is shown exactly where it took place and as it took place, and since the screen has achieved this wonderful advantage, this illimitable power for dramatic appeal, why should it be relinquished in favor of the black back-drop? By definition and nature the photoplay is a sequence of pictures. Without pictures it cannot exist. In real life there are high seas upon which storms arise and men go to their death. There are houses to shelter us from the elements, to harbor domestic tragedy, to go up in flames; there are country roads for farmers' wagons or automobiles or nature-loving pedestrians; there are woods for lovers to plight their troth or to provide a

hiding place for those hunted by the law. These scenes can be reproduced upon the screen in the minutest detail. Why, therefore, should directors resort to the artificial? The black back-drop would do away with one of the especial glories of the photoplay.

The "Garden of Allah," by Robert Hichens, is an excellent example of the skilful use of setting. In this story the desert plays an important part in bringing the young hero to the momentous decisions which form the plot. The silence and the solitude of the great waste places drive the young Trappist monk nearly mad, until he decides he must break away from them and get back to the peopled world. Years afterwards, when he and his wife are come into the desert, a terrible sandstorm arises. In the stillness of the night and in the presence of death he is brought to realize anew the power of the Deity and the obligations which he had wantonly cast aside. In that long night he decides that he must return to take up again his broken vows and the monastic life. Without the desert the story would have no power or force. It is a story of the desert evolved from its setting.

Mrs. Humphry Ward, in one of her novels set in the Canadian Rockies, used the setting as symbols of the characters. The Englishman in the story was represented by the quiet, mild, charming pastoral scenes of English rural life. His character was of the same mild, quiet, conservative order. The other man was a product of the Canadian Rockies: wild, rugged, full of freshness and strength. His character suggested the grandeur of the mountains, and his breadth of view savored

of the vastness of the magnificent country around him. The girl is endeavoring to decide whether to return to England or to remain in Canada. But her decision is really between the two men—the settings and characters are so closely identified. In the end, she chooses the magnificent new country, and the pioneer who is its exponent.

Many of our best writers have set the precedent by starting with a setting and building their story to fit it. The story is told of Robert Louis Stevenson that when first he went to Saranac Lake in search of health he was almost overcome with the mystery and romance of the dark Adirondack woods. He pondered and pondered what sort of a story ought to grow out of such a marvelous setting. Finally he said: "Now to my engine"—his signal for beginning hard work—and set about writing "The Master of Ballantrae."

Scott and Dickens and frequently Poe relied greatly upon the power of setting. "Rob Roy," "The Heart of Midlothian," "Oliver Twist," "Old Curiosity Shop," "Great Expectations," "The Gold Bug"—in none of these could the setting be entirely divorced from the plot. There is a mutual dependence. And if the wielders of the pen can turn the setting to such good account, how much more of an asset is the setting to the maker of photoplays which are going to be *seen* in every detail instead of *read*. The cinema dramatist should realize the possibilities of the settings as an exponent of beauty, and as a potent auxiliary to dramatic effect. He should study pictorial arrangement, color values on the screen, shadows, tones, archi-

tectural effects—everything pertaining to the art of making settings. Beauty of setting does not in any way predicate expense. There may be beauty of line and purity of period in simple houses and furniture. As for exteriors, nature is a gift to all the world.

This outdoor beauty should not be confined to the Bruce Scenics, the Chester-Outing Picture, or the Paramount Post Nature Series. Instead of compressing beauty into their thousand feet of film, let the audience assimilate beauty and drama synchronously. It is not necessary that the scenic be a separate element in the program, served to the public as their evening ration of beauty. Loveliness, harmony and fitness should be incorporated into photoplays until they contain scenes as beautiful as any canvas, scenes that will be as inspiring and as provocative of thought as the pictures that hang upon the walls of the art galleries. An occasional picture seems to step over the threshold of art: "The White Circle" with the scenes showing the mists blowing over the links, and the old woman with a flickering lantern making her way along the sandy shore—scenes that almost seem to be F. Hopkinson Smith's drawings of London vivified; or a picture like "The Conquering Power," which brings to life Balzac's pen pictures of the vault-like chamber where the miser hoards his gold, and the quaint street scenes so typical of the French provinces. Such pictures do for the screen what some of the productions of Robert Edmond Jones and of Arthur Hopkins have done for the stage. True, there are hundreds of pictures which never approach even the threshold of art, but the ranks of photodramas which

utilize possibilities of setting will be constantly increasing as the art grows older. Directors cannot remain forever blind to the vision. The great pictorial story medium must eventually draw to itself apostles of the beautiful.

CHAPTER V

ADAPTATION

THE development of the photoplay has not quite completed the cycle of its evolution. In the early days of the motion picture industry there were only pictures and no plays. Niagara Falls, railroad trains in motion, a boxing-bout, these were the most common of the pictured subjects. Gradually the idea came of using pictures to tell a story, of injecting a little drama into the new invention. At first the merest incidents were told by pictures. Then these were enlarged upon until a story occupied a whole reel of film. From that day dated the era of the original story in the motion picture. Everyone who could write was sending in ideas for photoplays. These ideas were bought up for five or ten dollars. Sometimes the price went as high as twenty-five dollars. Sometimes it dropped as low as two or three. The old Patents Company, the Kalem, Selig, Mutual, and later Triangle, were all eager purchasers of these original ideas.

Productions became more and more ambitious, and as the companies began to put larger sums into the actual making of the picture they cast about for story material which would cost them nothing. Thus came the classical era of photoplay development. Ranging from the "Medea" and "Cedipus Rex" to the tales of Guy

de Maupassant and the plays of Victorien Sardou, these early pirates pillaged the classics, plundering and stealing plot ideas or making attempts at dignified adaptations. You might meet Hamlet in any guise. Cleopatra was called by a hundred names. History furnished themes for spectacle pictures culminating in "Intolerance," "Joan The Woman," "The Fall of Babylon."

But everyone had access to the encyclopedia, to Prescott and Parker, to Gibbon and Hume. Producers were loath to invest money in material which others might imitate or duplicate. Once more there was a general shifting of policy. Copyright material, safe from depredations, newly brought to the public eye, widely advertised, became *le dernier cri*. And it is in this copyright stage of development that the photoplay still is. The final segment in the cycle of evolution, the return to original stories written directly for the screen, is near at hand. Prognostications of it are many. Such able directors as Mr. William de Mille openly proclaim it. Yet, in spite of the fact that the day of the original story is just beyond the horizon, it cannot burst into full splendor because the new generation of writers, either from lack of inclination or ability, or because the art is too new, has not been trained to express itself in terms of pantomime.

Lately there has been a concerted effort on the part of prominent writers of fiction and drama to study the principles of cinematic composition, to go into the studios and see the directors and cameramen at work, to become conversant with the vast technique of picture-

making. This is especially true of the little group of writers who belong to the "Eminent Authors" of the Goldwyn Company, and to the staff of the Famous Players-Lasky Corporation. Mr. Rupert Hughes and Mr. Clayton Hamilton, Mr. Channing Pollock and Mr. Avery Hopwood, Mrs. Rinehart and Mrs. Atherton, Mr. Edward Knoblock and Mr. Henry Arthur Jones, Mr. Somerset Maugham and Sir Gilbert Parker—these are illustrious names in contemporary fiction, drama and criticism. Yet, because of their very excellence in using the medium of prose fiction or dramaturgy, because they have been trained by years of finished artistry to express themselves in words rather than in pictures, some of these writers are predestined never to become great writers of the screen. True though it is that they have a marvelously developed sense of plot and that they have attained a certain perfection in the delineation of character, nevertheless, great assets as both of these unquestionably are, they still must learn to develop plot in terms of action and to delineate character through the medium of pictures. It is, therefore, too early to speculate upon who will and who will not be the true screen exponents of the next decade. For present needs and purposes it is sufficient to know that there is a dearth of material composed directly for the screen, and that while the present demand on the part of the producing companies for copyright books and plays persists there must be a constant translation from fiction into photoplays, from stage dramas into pictures. And while the work of adaptation goes on there is the concomitant call for trained continuity writers to

transpose the material. Hence the field of adaptation has become a profession in itself. It is a phase of photoplay writing which merits the attention of the photodramatist.

From the artistic standpoint, of course, adaptation has no excuse for existence. It has been consistently maintained that photoplays should be composed directly for the screen with screen possibilities and screen needs in mind. The story, from its primal inception, should be thought out in terms of pictures and not in words. Material that has been written to be read rather than acted is usually far from fitted to cinematic presentation. The work of the adaptator, then, is a matter both of discrimination and of improvisation. The continuity writer was long looked upon as a mere hack. This attitude is now taking its place among other vanished illusions. There is as marked a difference in the work of adaptators as there is in the work of original writers. The facility for cinematic portrayal is a gift, not an acquisition. To scrutinize several adaptations made by various people is to be convinced of the truth of this statement. The main principles of adaptation can be acquired and a certain dexterity can be gained in practising and applying them. But underlying all this there must be an inherent ability, little short of genius, for selecting, for enlarging, for improvising, according to the nature and needs of the story to be adapted. Sometimes one and sometimes another of these processes must be applied to a single story. In the case of a stage play the action almost without exception must be enlarged upon, or must be evolved from

the dialogue, or from suggestions of off-stage action. In the case of the novel there is usually an embarrassment of riches, and the selective process must be used. The novel is of slow development and concerns itself with many characters. The plot development in the photoplay is accelerated and the *dramatis personae* are fewer. Hence situations and characters must undergo selection. Only those which have preëminent cinematic qualities should be chosen. In the case of the short story improvisation is a dire necessity, because the short story in its original form has seldom enough action, either developed or suggested, to convert into a feature picture. The stage play usually confines itself to two or three settings, while the photoplay must have a constant progression of scenes. Therefore, in transforming a drama into a motion picture, it is imperative that the scope of the action be enlarged with a free hand. The action must be taken out of the "picture frame" of the theatre and be allowed to wander about in the rooms, meadows or places of business which would form its natural background. Take Mr. St. John G. Ervine's play "John Ferguson." There is in this play a single setting—the simple farmhouse kitchen of a cottage in the North of Ireland. The play is tense with dramatic interest, yet the scene never changes. The dialogue, however, is constantly calling up vivid pictures of places elsewhere in which incidents are occurring. And it is only the reflex of these incidents, their influence, as it were, upon the central character, that we witness in the quiet farmhouse kitchen. If "John Ferguson" were made over into a photoplay,

the places which are only suggested would be actually shown. There would be the field where John Ferguson drove his hay-wagon and met with the disaster which invalidated him for the rest of his days. There would be the streets of Belfast and the lodging house where Andy is living the life of his heart's desire in studying for the ministry. There would be Jimmy's grocery store, and there would be the path or lane where Hannah had her fatal meeting with the squire in the gathering dusk; there would be the little loft-like room above the kitchen where she sobbed herself into unconsciousness; there would be the home of the squire and the grounds of his estate where the shooting took place; there would be the county jail where Jimmy, and later Andy, was incarcerated. All of these settings in the photoplay would call for a variety of camera angles and camera distances, thus multiplying themselves into a hundred different scenes. This translation of settings *mentioned* into settings *seen* is an imperative part of the process of changing dialogue into action. The audience is given an opportunity of witnessing the off-stage happenings instead of hearing about them.

There are a great many stage plays, however, of which the dialogue is incapable of being converted into action. An adaptation of Mr. Shaw's "Heartbreak House," for instance, could end in nothing but failure. The constant play of ideas, the lightning sallies of wit, the inimitable Shavian twists of thought, would vanish utterly in the metamorphosis. It would be like using a Leyden jar for a drawing-room vase. The

family and guests at "Heartbreak House" literally talk themselves and the audience through an entire evening—and "Heartbreak House" conversation is of the sort that cannot be photographed.

Perhaps the most faithful adaptation of a stage play to the screen is Mr. William de Mille's version of "What Every Woman Knows." The photoplay might be called a perfect photograph of the original. And yet for all its meticulous adherence to detail, for all its constancy in preserving the totality of effect, somehow the personality of Barrie, that breath of life with which the author endows his own, evaporated in the transition. This, despite the fact that Mr. de Mille endeavored with all the intense concentration of a chemical analyst performing a critical experiment, to reproduce Barrie's play exactly as it was written. The results have convinced him as well as other close observers of the "copyright age" in motion pictures, that it is futile to try to reproduce literature, be it of the library or of the theatre.

In speaking of Sir Herbert Beerbohm Tree's screen interpretation of "The Merchant of Venice" one critic remarked that Shakespeare without words is akin to Niagara Falls without water. This stricture might well be applied to the works of lesser writers than the "Bard of Avon." Certainly the whimsy and imaginative beauty of Barrie gain nothing by screen portrayal. "Sentimental Tommy" lost much of its native humor and the "Admirable Crichton" became so no longer once the Midas touch of Mr. Cecil de Mille came upon

it. Of these three Barrie plays, considered solely as adaptations, "What Every Woman Knows" alone has a claim upon excellence. Fortunately no one has yet attempted "Dear Brutus" or "A Kiss for Cinderella."

A praiseworthy instance of a novel faithfully adapted to the screen is "The Four Horsemen of the Apocalypse," directed by Mr. Rex Ingram. The photoplay is a literal translation of Ibanez. It begins where Ibanez began; it ends where Ibanez ends. A thousand details which are used in the novel to create the atmosphere of the Argentine or the horrors of the Marne, a thousand incidents which reveal the character of the old Centaur, of Marcelo Desnoyers, of Julio and of Marguerite Laurier, were incorporated into the film with such a sureness of touch and such a delicacy of presentation that the novel literally lives. The play might truly be called a screen epic. The young director will undoubtedly go far.

There is, perhaps, a single flaw in the picture. Colored photography is used in two instances, one when Marguerite plays with a pink rose during her meeting with Julio in the "tango parlor"; the other when the savant, Argensola, peels a red apple. In the first case color is not essential and does nothing to enhance the idea. In the second it has a certain illustrative value, since the scholar is comparing a woman's reputation to the brilliance of the apple. But the introduction of a single colored object into the blacks and whites and greys which make up the whole picture is incongruous. It violates the unity of the tonal effect. Until we can

have motion pictures colored in their entirety and colored artistically, let us have none at all. No true artist would introduce a blue forget-me-not done in oils into a charcoal drawing. Yet this is analogous to the red apple and the pink rose in "The Four Horsemen of the Apocalypse."

Mr. Griffith is guilty of the same violation of artistic integrity in "Way Down East." There are many colored close-ups of Anna Moore and her Boston cousins. Had color been given definite plot appeal in the original story and had that color been used to retain or intensify the appeal in the photoplay, its introduction would be at least explainable, if not justifiable, artistically. As the picture stands, the use of color is purely incidental. We might almost say irrelevant.

Whatever perfection the future may bring to the art of colored photography the fact remains that at the present time reproduction of color is at best artificial. The Kinemacolor Company, Prizma Films, The Urban Company and many others have been obtaining fairly satisfactory results from their color experimentation. In each instance, however, the subject matter treated has been limited in scope to nature reels and scenics. No pictures of any great length and no dramatic subjects have thus far been produced. Perhaps it is better so. The colorings of nature cannot be captured as they exist. And as for costumes, it is often wiser not to attempt to immortalize them on the screen. The taste of one person in blending colors may grate harshly upon the taste of another. An unhappy color combination would ruin the entire picture for a sensitive audience.

It is better to let the imagination have full play, to let each spectator clothe the characters in the colors that appeal to him, to let him apply his individual preferences without disturbing the same process in the mind of his neighbor. It will add little and take away much when the soft tones of present cinematography are superseded by color. In the meantime to all intents and purposes, color may be looked upon as uncinematic.

In adaptation it is not alone sufficient to make certain that the plot and the characters can be transposed into the language of the screen. It is also necessary to see to it that the details of the story have camera equivalents. Sound like color is not translatable; but whereas color either exists on the screen or it does not, sound may be *suggested*. This is done in a variety of ways. The violinist with his instrument connotes music. The slow swinging of a pendulum represents the ticking of a clock. The hammer vibrating against the gong suggests the ringing of a bell. A musical score thrown upon the screen recalls a definite tune. The suggestion of sound is especially important when the sound has a significant bearing on the plot. In Tolstoy's "Resurrection," which Pauline Frederick acted for the screen, the music of some wandering gypsies works so strongly upon the emotions of the girl as to motivate her subsequent action.

It is Easter Day, and the girl is shown throwing open her casement window, wondering what the day will bring to her. The lure of the road calls potently to the gypsy blood within her. She has fallen in love with a young Russian officer who is spending his holiday

in the house. The restlessness of love is upon her. Down the road comes a band of gypsies, playing upon their instruments as they journey along. The film cuts back to the heroine leaning from her casement window. The gypsies come into the picture and halt opposite the window to play. The girl lilts back and forth in sheer joy of the music, and taking a coin from her pocket throws it impulsively to the singers. Thus is the emotional note struck at the beginning of this day which is to have such fatal consequences. Night comes on. The last few hours of the young officer's visit are at hand. The gypsies have encamped in a field by the roadside. Their fire burns with bright abandon, casting fitful shadows upon the white snow. The heroine looks upon the scene from her window. The musicians are playing again while the gypsies sway back and forth keeping time to the music. A lithe, young girl is dancing in the firelight. The picture returns to the girl at her window. Her hand is on her heart as she listens. We can almost hear the music with her, so startling is the suggestion of sound. It is as if the music were visualized. The audience realizes that the girl is stirred to the depth of her being and their appreciation of the fact is strong enough to win their sympathy for the heroine. Without this understanding of the effect of the music upon her hot, impulsive heart, it would have undoubtedly been lost.

Darkness is a detail that often has to be changed in adapting a story to the screen. Oddly enough darkness can be shown in film only by the presence of light. Sometimes the entire action of a short story may take

place in the dark, or if not the entire action, at least some of its most dramatic moments. But total darkness is impossible to screen presentation. Therefore, a single ray of light from a lantern, the flame of a candle, a lamp-post standing in the street directly opposite a window, a torch-light flashing about, or some other such device, must be introduced to make the darkness visible. In "A Tale of Two Cities" the château of the Marquis St. Evrémonde is enveloped in the pall of midnight. A mender of roads who scales the façades of the stone exterior and enters the chamber of the sleeping Marquis could neither see nor be seen. In the photoplay the moon is obscured by clouds racing across the sky. For a moment they break apart and a gleam of moonlight filters through and flashes upon the steel blade of a knife. A single ray sliding across the floor reveals the Marquis asleep in his bed. Morning finds the knife fast in the heart of Monsieur le Marquis with its frill of paper "Bear him swift to his tomb. This from Jacques."

The element of motivation frequently has to be either changed or strengthened in adaptation. Causes in the photoplay must be outlined more blackly than in fictional narrative. In the latter, motives may be subtly built up through pages of carefully wrought verbiage—a mental process, cleverly described, and the motivation is complete! In the photoplay there is need for more definite reasons for crime. Stevenson's story, "The Strange Case of Dr. Jekyll and Mr. Hyde," shows Mr. Hyde as a fiend of incarnate evil, wantonly murdering a kindly old gentleman. There is no connec-

tion between this gentleman and Mr. Hyde. He is as much of a stranger to his murderer as he is to the reader. There is no motive for the murder except the manifestation of pure evil. In adapting the story to the screen, Mrs. Beranger felt that this motive was too abstruse to be expressed in film. Therefore, she endows the murdered man with a personality. She shows him to be the first to lead Dr. Jekyll, "The St. Anthony of London," into temptation. Furthermore she allows Carew to witness the transformation of Dr. Jekyll into Mr. Hyde. Fury possesses Hyde, because Carew now knows his secret, and because Carew is in a measure responsible for his downfall. The combined emotions actuate the murder.

This version of "Dr. Jekyll and Mr. Hyde" offers other points illustrative of methods of adaptation. The first is the enlargement of the cast of characters. Millicent Carew is added to give the play a love interest. Her presence strengthens the plot. The fact that it is her father whom Jekyll murders increases the enormity of the crime. Richard Enfield, who in the original is merely the companion of Mr. Utterson's Sunday walks, becomes a hardened man of the world. Mr. Utterson, the lawyer, is made younger and is developed as a suitor for Millicent's favor. By this device the horror of the ending is lessened, because there is the suggestion that Millicent will turn to him after time has assuaged her grief. The second radical change made by the screen version is the change in the order of events. In the Stevenson story the plot is pieced together. First, Mr. Enfield contributes information which is

added to and built upon by Mr. Utterson. Next, events are unfolded from Dr. Lanyon's point of view. It is only at the end of the story that we get the true story from the confession of Dr. Jekyll himself. The letters and documents thrust the order of the action forward and backward as a battledore throws a shuttlecock. The photoplay, however, follows the chronological order. The events unfold themselves in natural sequence.

Entirely new is the episode of Mr. Hyde and the dancer, Gina. The introduction of this incident serves the purpose of visualizing the villainy of Hyde. The history of the poison ring is rather irrelevant. It furnishes Hyde with a means of destroying himself at the end. But this purpose scarcely justifies its existence since his suicide took place in the laboratory which was lined with shelves of drugs. Perhaps the greatest change of all is the transfer of stress from the mystery surrounding the murder of Dr. Jekyll to the mystery surrounding the murder of Sir George Carew. Only for a single instant in the film version is it thought that Hyde has murdered Dr. Jekyll, whereas the main dramatic interest in the story is the seeking of Hyde for the murder of Jekyll. The motive for this supposed murder was well established by Stevenson in the beginning of the story when the will of Dr. Jekyll drawn up by Mr. Utterson shows Hyde to be the sole beneficiary.

It is often necessary in adaptation to change the relative importance of the characters. When this is done the type of story may be entirely altered. In Joseph Hergesheimer's novel, "Java Head," there are two

"THE COPPERHEAD"

An example of excellent adaptation which faithfully preserved the spirit of the original.

First Location

Exterior for the Town of Millville, Illinois, built on Long Island for the screen production "The Copperhead," in which Lionel Barrymore was starred. This picture represents the 1846 period, the time of the Mexican War.

Second Location

Millville as it was remodelled for the 1861 period. It is an example of how the setting may enter into the story by showing the passage of time and the changes that have taken place. Note the addition of fences, pump and boardwalk. This set was changed still further for the 1863 period to show the ravages of War in the little town, the fences fallen into decay, the paint peeling off, dingy and ill-kept yards, etc.

Third Location

Millville remodelled for the 1904 period. Note the significant addition of telegraph poles, wires, asphalt sidewalks and curbstones, post-office and corner store. Care was taken to paint out the stars in the flag flying from the courthouse, to correspond to the number of states in the Union at that time.



"The Copperhead."

See opposite page



women characters. One is a Chinese woman of high degree, whom Gerrit Ammidon marries and brings home to the little town of Salem. The other is the character of Nettie Vollar, with whom Gerrit had been in love earlier in the story. Both women offer fascinating possibilities as character studies. It was rumored that Madame Nazimova considered the purchase of the play. She intended to play the part of Taou Yuen. In that case the play would automatically have become a tragedy because the Manchu lady, realizing the *mésalliance*, takes opium and dies. In the original the ending is a happy one because with her death the obstacle to the union of Gerrit and his love is removed.

The student of adaptation will find it profitable to study Shakespeare whose ability to borrow and transfigure mediocre plots into masterpieces was little short of genius. "Coriolanus" and "Timon of Athens" came from "Plutarch's Lives." "Hamlet" is Kyd's "Spanish Tragedy" resuscitated. The historical plays owe their sources to Hall and Holinshed's chronicles of England, Ireland and York. The "Menaechmi" of Plautus is the basis of "The Comedy of Errors." And many of his other plays are traceable to French and Italian romance. But so marvelous were the characters which he created out of the puppets of the originals, and so strong and virile were the themes which he worked into the plots that we regard him as an artist of the first rank. The photoplaywright who reads the sources and makes an analytical comparison between them and the finished plays of Shakespeare will enrich his knowledge of adaptation.

The paragraphs above list all changes that *may* be made in adapting material to the screen. It is not recommended, however, that all of them be applied to any one manuscript. The discretion and discrimination of the writer must decide just what changes it is absolutely necessary to make in a manuscript. Ideally, a story or play ought to be altered as little as possible.

If a novel or play is altered beyond recognition, it can scarcely be called an adaptation. Not long ago the Vitagraph Company adapted the "Tale of Two Cities" to the screen. But since war stories were not wanted and the restriction would apply to stories of The French Revolution as well as the World War, they decided to transport the story from London and Paris to the Blue Grass region of Kentucky. Instead of a conflict between the aristocrats and the people, the conflict is a Kentucky mountain feud. The only relics of the original seem to be the characterization of Sydney Carton, and his sacrifice for the girl he loves. He saves her lover at the cost of his own life. The character of Sydney Carton is summed up in the title "The Man Who Might Have Been." Such a deviation from the original is to be condemned. In this category also was the adaptation of "Jane Eyre," known as "Woman and Wife." The setting was changed from an English manorial background of the early Victorian period to a modern New York apartment. The comment of the critics upon this adaptation was that they were glad that the title was changed so that the memory of a good book was not ruined by the reality of a poor photoplay, because, since had it not been called "Jane Eyre" no

one could possibly recognize it as such. The adaptation could not preserve the spirit of the original, discarding as it did Thornfield Hall and the mysterious green baize door which led to the unfrequented portion of that rambling old house—a fitting setting for any dark tragedy. “Rebecca of Sunnybrook Farm,” in which Mary Pickford played, was a good adaptation, the evidence of its excellence lying in the fact that even its original author was pleased with it. “The Copperhead” was likewise admirably done.

As far as the photoplay market is concerned, adaptations of books upon which the copyrights have expired, are rarely, if ever, saleable. Such books are the property of everybody, and producers do not feel they ought to buy material which is already at their disposal. They have a staff of writers who can adapt non-copyright material, they believe, much better than can any haphazard individual. If an adaptation of an uncopyrighted book is made and sent to a company, it may give them the idea of screening that particular story, but no price is paid for the suggestion. They would in all probability return the script, and have a staff writer make a new adaptation. On the whole, however, not a great deal of non-copyright materials is used. There is a further reason why companies dislike to produce material of this sort. Suppose they are at work on a splendid production of one of the classics, and indulge in an expensive advertising campaign. A lesser company may hear of this and produce an inferior version of the same play or story. The cheaper photoplay would profit by the advertising, as well as the company,

"DR. JEKYLL AND MR. HYDE"

The first picture shows the set under construction to be used in the filming of Stevenson's "Dr. Jekyll and Mr. Hyde," Paramount-Artcraft production, in which John Barrymore was starred. Because of the difficulty of obtaining suitable locations typical of the days of 1860 in London it was necessary to film the entire story in the New York City studio.

The completed set shows the rear of Dr. Jekyll's home, and at the right is his famous laboratory. Note the care for detail taken in order to make the picture true to type—the lighting, the cobblestones, etc. The atmosphere created is in harmony with and intensifies the dramatic action of the story.



"Dr. Jekyll and Mr. Hyde." Set under construction.



"Dr. Jekyll and Mr. Hyde." The completed set.

See opposite page



that had incurred the expense. The first company would have absolutely no protection. An instance of this occurred recently in the filming of the Stevenson story "The Strange Case of Dr. Jekyll and Mr. Hyde." Two versions appeared at the same time, one a notable photoplay, one of the most artistic screen productions of the season, employing the talents of a great actor, and profiting by the scenario and art experts of a good company. The other was a mediocre affair that might ordinarily have passed by unnoticed were it not that the public were waiting anxiously to see the "Dr. Jekyll and Mr. Hyde" production. Great was the resultant confusion, due to the fact that people in general usually carry away the name of the production itself, rather than the name of the company that is producing it.

Titles cannot be copyrighted, a fact of which many unreliable companies take advantage. Several years ago a play was announced outside of some of the Brooklyn theatres as "The Inside of the Cup." Many people thinking it must surely be an adaptation of Winston Churchill's novel of that name, went to see the play. It had not the remotest connection with the novel which, it transpired, had just been produced by another company. Of course, it may have been pure coincidence, but, "The Inside of the Cup" is an odd title, and its reduplication would be almost a supernatural phenomenon.

It may be in order to avoid this chance of deliberate reduplication of titles that the companies so frequently change the names of the copyright novels, short stories,

and plays that they buy and produce. Otherwise it is inexplicable. Why should a company pay thousands of dollars for a famous stage play in order to profit by the advertising value of its name, and then retitling it so that no one can or will associate it in any way with the original? George Weston's story, "Salt of the Earth" was bought by the Famous Players-Lasky Company and appeared under the title "Eyes of the Soul." Now, of course the original was by far the better title, and since it appeared in the *Saturday Evening Post*, had good advertising value. The company realized both of these facts and had no intention of changing the name until they discovered that there had been a novel published under that name which another company had purchased and were at work producing. Hence it was absolutely necessary to search about for a different title. In instances of this sort the companies are entirely wise in re-titling their photoplays. Unfortunately, however, changes are often made without any rhyme or reason. Take "The Bird's Christmas Carol," by Kate Douglas Wiggin, for example. The name has become almost a household word throughout the United States. The book was bought by one company for more thousands of dollars than is usual on account of the popularity of the author and the book. When the photoplay was finally released it was under the title "A Bit of Heaven." No one had ever heard of, or was the least interested in "A Bit of Heaven," with the result that the picture was a dismal failure. The reason given for the change was that "The Bird's Christmas Carol" was too seasonal. People would go to see it during the

Christmas holidays, perhaps, but not on Washington's Birthday or the Fourth of July.

If the adaptation has been so altered and combined with original material that it is practically a new story, an author may sell it as his own product. Not long ago the courts sustained the claim of an author upon this point. Companies have been known to buy such adaptations at the market price of original material.

As for copyright books and plays, it is useless for the photoplaywright to make adaptations of those because he does not own them, and therefore is powerless to dispose of them. His only interest in them is either as an agent, in which case he would get probably a ten per cent commission, provided he had the permission of the publisher or author to negotiate a sale, or as a professional continuity writer. In this capacity he can command at least one hundred and fifty dollars a reel. But before the production editor will entrust the making of a continuity to an individual, he or she must prove that he is a trained and skilful scenarioist.

It would be useless to schedule the prices that a copyright novel or story may bring. The sum depends entirely upon the popularity of the book, the popularity of the author, and the money at the command of the purchaser.

A person who has a good knowledge of continuity may get an opening in professional work by asking a producing company to allow him to make a continuity of some work they intend to produce. If he makes one as good or better than their regular writers can, he may be offered a position on the staff, or be placed

upon the list of those to whom they "farm out" as it were, the continuity they want done from time to time. These people work in their own homes, coming in to the offices of the company from time to time for consultation and instruction. Eve Unsell, Frances Marion, Charles Maigne, Clara Beranger, John Emerson and Anita Loos, Edith Kennedy, Marion Fairfax, Ouida Bergere, and countless other scenarioists have composed under this system of free lance continuity writers.

Below are the ideas of one of these professional continuity writers, Miss Eve Unsell, now on the Lasky staff in London, expressed in a paper called "The Routine of Film Adaptation," read to the students of photoplay composition at Columbia University. It is interesting as first-hand evidence upon adaptation given by one who has spent so much of her time at the task.

THE "ROUTINE" OF FILM ADAPTATION.

(Read to the Cinema Composers' Club by Eve Unsell,
Jan. 24, 1919)

The five-reel feature is here used as an example, since this is the average number of reels required for the "program" feature. Exhibitors and producers are convinced that the public wants a short five-reel feature, which means on the average, 4,500 feet of film, and some 500 feet of titling, and which consists in the script of about 200 scenes. Exhibitors say that the five-reel feature is the most popular with screen audiences, on account of the length of the program, which is usually made up of a "weekly," or news bulletin, an educational film, and a short comedy, the "feature" *topping* the bill. The exhibitor claims that when the feature is longer than five reels the audience

usually becomes restless unless the story is unusually big and absorbing, and that, on the other hand, if the feature were shorter than five reels, the audience would feel that it had not had its money's worth, and that the program would be too short.

On account of this set rule for the feature's length, the art of writer and director is naturally hampered, for the light story must be "padded," and the big story cut down to the required length. It is obviously much easier to tell a feature story of any bigness in a picture that is over five reels, and it often requires wizardry to keep the footage down to the required length. Many a script-writer and director have spent sleepless nights in cudgelling their sorely tried brains to find a way to preserve the excellencies of a story that really demands a six-reel development, but must be confined to the 4,500-foot measurement. Often the Procrustean methods used in the cutting rooms after the film is made result so disastrously to the picture that neither director nor writer recognize the finished product—so completely "finished" it is!

The fine Italian hand of the cutting department is also one of the reasons for the wails of anguish and dismay from the authors of books and plays who see the mangled remains upon the screen of a masterpiece in which the original intent and purpose of the author had been something entirely different to that which the cutter and editor of the "revised version" have made the be-all and end-all of the picture.

Unfortunately, the continuity writer usually receives the total blame for these revisions, from the public, and at the unmerciful hands of the critics of trade-journals and dailies. One would imagine that, after years of writing reviews of the motion picture, a critic would have more than a speaking acquaintance with studio methods, and know that other departments are "implicated" in the crime, besides the script-writer, who is often hardly an "accessory to the fact,"

even, having been in blissful ignorance of the changes until the excoriation of the critic pillories him to the public view as their sole author. You who intend writing for the screen must prepare to receive some thorns among the roses, so begin at once to bury any atom of sensitiveness you may possess, for the sling and arrows of an outrageous fortune are nothing to the stings and arrows of an outraged critic when he finds his favorite book or play changed beyond recognition. His rage is only excelled by that of the original author, who can scarcely be blamed, since his knowledge of studio routine is even less than the critic's.

At present The Authors' League Bulletin is loud in its diatribes against the thievish, slavish, knavish Pariahs of the literary world—those utterly brainless incumbrances of the ground, the *continuity writers*!

The only reason that the continuity writer is able to drag himself about after reading such pitiless exposures of himself and his utter unworthiness, and to continue to breathe the pure air he contaminates, is the fact, known to many scenario departments of the largest studios, that there have been occasions when the great Masters of The Authors' League have themselves come a cropper when essaying the "simple" task of putting their ideas into continuity form for the screen. I have in mind one very clever dramatist, who has had more than one Broadway success to his credit, who some months ago insisted—after the sale of a "big idea" to a certain film company—that he, and he alone, be allowed to scenarioize the story, having seen too many mutilations of the children of his brain.

The President of the Company assented, and the humble effort of the continuity director was shelved, while the Master withdrew to his country home to let "genius burn." Genius burned very slowly, and with starts and spurts, and it was necessary to jog the gentleman at last and remind him gently that a certain very expensive star was eating her

head off in salary at the studio, while the force waited for the masterpiece.

At last, the scenario began to come in, in installments, and when the third part had been sent in, and about six reels had been consumed without the hero having met the heroine, it was decided to call, by stealth, the despised continuity writer, who was bidden to begin to link together the installments as they came in. One night, after eight o'clock, the scenario writer received the last of the lot, and all night slaved to make the great author's big idea producible, not, however, touching the plot, or the author's development, merely arranging and linking together the scenes, accounting for time-lapses, et cetera. Next morning, the director was at last persuaded to try to produce what he termed the most fearful and wonderful *melange* he had ever met in the course of a good many years of good and bad productions. The studio went ahead, and lived up to the author's desire to see his picture as "wrote," and in the last reel, the heroine and hero at last met, clasped hands, and clinched—almost in a breath—and the picture was scanned—and canned—by the critics as viciously as was ever any maudlin effort of any mere, obscure continuity writer.

Later, the celebrated author's original idea, which was really worth while, was artistically developed as a stage drama, but it was a far cry from the original scenario of its author, and the humble continuity writer was highly gratified to note in witnessing the successful stage production, that some of the ideas scorned in the scenario-writer's production, which, you will remember, had been previously shelved at the author's request, had been incorporated in the play. They were probably perfectly obvious ideas, which might have occurred to anyone not enjoying the close perspective of the author, himself, who could not bear to see one jot or tittle of his original idea changed in the scenario. But where the lowly scenarioist had been unable to sway him, the great manager, who had collaborated with the dramatist,

had succeeded, and the result was a colorful and logical emotional drama, uncluttered by superfluous characters, and with the romance developing naturally and beautifully to its climax.

This, and the fact that one of the biggest successes of the year on Broadway was the first stage play from the pen of a busy and well known screen writer, has cheered and encouraged the poor moles of the scenario world to plod on, and put off suicide a day or so longer.

And therefore, you, who are studying to make this craft your profession, must realize from the beginning that your part in the making of the picture is as important—as essential—as that of the famous author, and that you, as an indispensable worker in this fruitful vineyard, are “worthy of your hire,” and entitled to “your place in the sun!”

At least the men who are putting their energies and fortunes into the game, the producers, themselves, have realized this, and know that among the discoveries of the twentieth century is the startling revelation that scenario writing is actually an art! As I have already hinted, many a rashly confident explorer on the high-seas of the new industry has been paralyzed to learn that he has a new technique to master before he can safely launch his bark of enterprise, no matter how smoothly he has sailed his craft of the short story, the newspaper article, the novel, or the play, into the haven of artistic—and financial—success!

And not only his art, but his masterpieces, themselves, must undergo this rare “sea-change” before they are ready to appear upon the screen. The evolution of the scenario in the process of the idea’s transference from the brain of its creator to the shimmering square that conveys its message to the breathless, waiting world is not uninteresting to the layman, from the numerous inquiries that come to staff and free-lance writers as to the paradox of “*writing a picture.*”

The first thing to determine in the routine of feature

adaptation is whether or not the feature plot is there when the script-writer considers the story that supplies the basis of the picture-to-be. When he has satisfied himself as to that small item, he sketches out a skeleton form, or synopsis, of the drama's action, from which his five-reel feature is to be elaborated. Experience teaches him that often in the most popular stage plays and "best sellers," there are complications and situations that are of no screen value, though clever enough in the original version, where drags in action are not so noticeable as in the picture. And when certain portions are condensed, other parts must be expanded, the star's part built up, new situations added to "liven" up the picture, and motives strengthened, for weaknesses of plot, glossed over in the book and play by wise or witty dialogue, stand out in ghastly fashion when the bony frame-work is brought out unclothed by flesh, in startling vividness by the X-ray of the camera.

Therefore, the writer finds that he must make the action sufficiently clear and striking in itself to "carry" the film over without its explanatory and decorative dialogue. In original stories, naturally the scenario writer is far less hampered than when adapting a "famous" play or book. With his own material he has his own sweet way, often finishing with a different and far stronger story than that with which he started. But the writer of adaptations must have infinite patience, a marvellous sense of the fitness of things, and a fiendish ingenuity in blending his ideas and those of the original author in altering the material to suit the exigencies of the screen, so that his sleight-of-hand work is not offensive to said sensitive creator of the subject-matter in hand. The path of no scenario-writer is a bed of roses, but from personal experience I should say that the *adaptor* has the thorniest way to tread, the hardest, and often the most thankless task of all the rest.

When the "scenario-artist" has combined the old and new into a synopsis that seems satisfactory to his firm and

himself, he proceeds to make a "rough scenario" in which he works out his screen story, scene by scene, and punch by punch. A one line diagram of the action and punch of a feature would be a gradually ascending line, starting from a small bump, which signifies a mild "punch" of action or mystery sufficing to command interest in the story at once, and from here the up-sloping line leads to a slightly larger hillock in the middle, where the dramatic situation or complication lends a fresh interest and suspense forming a stronger "punch" than the first, and then the line climbs on to the mountain punch that forms the climax, the scream of the comedy, the solution of the mystery, or the denouement of a domestic tragedy in which poetic justice is dispensed all around. In his first rough diagram of the scenario's action, the writer suggests where subtitles and spoken titles shall be necessary, and approximately the ideas, though roughly expressed, which are to be stamped in them.

The rough scenario is then submitted to the supervisor in charge of the scenario department, from whom it goes to the director, and sometimes to the producer, at last coming back to the script writer with additions, eliminations and various comments which it has been sure to gather in its expedition. With the round-robin of "O.K.'s" the writer proceeds to make his final scenario, working out the detail of his scenes now, and boiling down his superfluous titling, which he polishes carefully, hoping and praying that they may be left alone by cutter and editor. There are a few writers who do not have to advise with the producer until the scenario is completed, but there are also few writers whose completed product sees the screen without change. There *may* have at some time been written the perfect scenario in which no detail was altered before it was released as a picture, but if so, that script deserves a place in the Museum of *Un-Natural History*! And you who now complacently view a picture, and murmur triumphantly to

yourselves, "Goodness—how much better I could have done it, myself!"—are often quite right, but wait—WAIT!—till *you* view one of your own—*after* it has passed through cutting room, and the re-editing procedure. After that, you may sympathize with many a scenario writer whose pictures you have seen—and scorned!

That is why so few scenario writers can qualify to advertise the Seven Sutherland Sisters, for the hair that does not moult during the incubation of the scenario is frequently torn out by the frenzied scribbler when he sees what has happened to his scenario after that magician, the expert cutter, has finished with the film. Forgive me for dwelling on this point, but it is a sore subject with most script writers, and some day it may be for you, also.

About the method of titling the film, that differs with every company, and in any case, varies often with the character of the story to be told. Despite the learned treatises on the subject, one soon learns that the rule of art is art, old theories are upset every day, and nothing is to be gained by the following of any set rule in titling, save that usually the conventional explanatory title, that makes the action to follow an anti-climax, is to be avoided as Satan, himself. And the spoken title must not be awkward, verbose or ungrammatical—not to mention, too frequent! Yet it is absurd to say that the fewer the titles, the better the picture, for too many of the screen's biggest plays disprove this theory. Some of the most successful features of a certain prominent film company depend greatly on the generous sprinkling of clever titles, which point the humor, clarify the situation, intensify the psychology and emphasize the drama.

A perfect gem of a picture may be developed with no subtitles at all, so well does the material of the story lend itself to action only. On the other hand, a picture of a different type, but no less great, may demand any number of clever titles to bring out its psychology, and should it be

treated as the first play, the method would prove disastrous to photoplay number two! The result of much experimentation, sifted down, shows that some fine plays need little titling, while some, equally fine, demand more titles.

Insist that, whenever possible, you be allowed to work with the director or title-supervisor upon the titles, even if it does take more time from your schedule of other work. The director is usually anxious to work with the adaptor on this matter, but sometimes both are busy on the next production, and again the cutter and reviser work their sweet will upon the picture. Very recently I was horrified to see, at a leading New York picture house, an adaptation of mine bring gales of laughter in the serious and delicate scenes, marring the artistry of the beautiful star, and fine direction of the able director. It was not the acting, not the story, not the directing that brought the irresistible sweep of laughter, but the absurd titles which had nothing to do with the situations, and plainly jarred with the actions of the actors during the scenes in which they were inserted. I can imagine the feelings of the actors when they saw the production, and the words that had been put in their mouths *after* the completion of the picture. Needless to say, the picture was a burlesque on its original self on account of the unintentionally humorous titles. When this was brought to the attention of the producers, who stand for high ideals and artistic excellence in detail, they were horrified, and hastily ordered corrections, but alas, the critics had already seen it, and the story and writer suffered accordingly. Yet even *Hamlet*, with not an iota of the plot altered, with the greatest actors in the world, and a Belasco to direct it, could be turned into burlesque simply by the dialogue, itself. I mention this, not only from the unquenchable impulse to justify myself in this instance, but to show you the vast importance of the title to the film.

As to the value of schools of photoplay technique, it is unquestionably advisable to gain a fundamental knowledge

of studio requirements and script and screen detail in a legitimate school of photoplay construction such as yours, but once in the game, don't be too much a slave to set rules, get your big subject, give it as logical a development and as novel a treatment as you can—then trust to providence—and your *Director!*

To offset the illustration of the loss of hirsute adornment when things go wrong, you must know that in no other profession, art—or industry—whatever you choose to term it—are results of your labors so quickly seen, or emoluments so promptly paid! And in contrast to the gloom cast by a bungled picture, is the glow of happiness that blots out the shadowy mistakes of the past—the glor-ee-ous feeling that one has not lived in vain—that comes from the big successful story, made bigger by a fine director, a feature that is the product of a harmonious co-operation and mutual understanding between script writer and director, each working, as should all the film departments—not for personal aggrandizement, but for the Perfect Picture!

CHAPTER VI

SCENARIO TECHNIQUE

IN the making of a motion picture there is usually a wide hiatus between the original author of the story and the director who is to produce it in photoplay form. It is a rare exception when the creator of the story is also the director of the film. The photoplaywright chooses his material from the world around him, or from the storehouse of his brain, and sets to work arranging it in the fashion that best suits his purposes. He then sends it out to a producing company and in the course of events it is turned over to a director who puts it into pictures. Early in the history of photoplay production, therefore, it was realized that this gap between the author and the director must in some way be bridged over. The scenario was finally devised to fulfill this function of telling the director as clearly as possible exactly what the author wanted done. It was found that clearness could best be obtained by dividing the story into a sequence of scenes. Hence the origin of the scenario.

The term scenario is a comprehensive term which covers the following divisions:

A cast of characters

A synopsis of the story

A scene plot

The plot of action, or the continuity.

The term scenario is often erroneously used as a synonym for continuity, whereas, although it includes continuity, it also includes all the things listed above. The scenario is the completed manuscript, while the continuity is merely the action of the story.

In writing the continuity, the author starts out by dividing his material into scenes. The scene division is purely mechanical. It is determined by the amount of action that can be taken without moving the position of the camera. The setting is the place in which the action is staged. A change of setting always constitutes a new scene, but a new scene does not necessarily require a change of setting. If the camera must be moved so that its angle includes a bit of the room or landscape at closer range, a new scene results, even though the setting remains unchanged. For instance, the scene may be laid in a sumptuous Parisian restaurant. Merry groups are seated at gay little tables; waiters are seen hurrying back and forth carrying trays laden with food and drink. At one table partially screened by ferns and potted plants is a young couple. The audience cannot readily identify them in the big general scene, so the camera is moved a little closer to the young couple in order to give the spectators a better view. This, of course, since it necessitates moving the camera, would be a new scene. Yet the setting is still the same—the restaurant interior. It may be that the girl is telling the man something which requires a close observation on the part of the audience of her facial expression—fear, or love, or some other emotion, which it is necessary that

the audience should see in order to follow the story. So we must have a close-up of the heroine. In order to take this close-up, the camera has to be moved still nearer to the subject. The close-up of the girl forms a new scene.

Beginners often find difficulty in deciding just where the new scene begins. They would have no trouble at all if they would only remember that the camera is merely a machine and registers nothing but what takes place before it. Once an actor walks out of the angle covered by the camera his action will no longer register upon the film. If he goes to another place, the camera must be moved to show what he is doing, and hence a new scene must be arranged for. The writer needs only to keep in mind the basic principles of range and distance, which govern the use of every Kodak. The motion picture camera acts upon the same principles. If Mary is to be shown, let us say in a dining-room scene, hurriedly leaving the table and running upstairs to the privacy of her room to break into violent weeping, it cannot be done all in one scene. We should have to have at least three scenes, the dining-room scene, the hallway showing the staircase, and her bedroom. As a matter of fact there might be four or five scenes, if the author wanted to show a "semi-close-up" of Mary as a huddled heap of misery on the bedstead, or the dining-room door as she passes out, or the upper hall as she enters her own room. Summed up, the rule is this: any change in setting, any change in distance, any change in the angle covered by the camera, necessitates a new scene. The writer of the continuity stipulates whether

the scene is to be a "long shot," a "semi-close-up," or a "close-up." If he does not mention any of these camera directions, it is understood that the scene is to be shot from the ordinary distance.

The setting is given first, at the beginning of each scene. It should be capitalized and underlined. Camera directions follow the setting. Every scene is numbered separately. It helps the appearance of the manuscript to center the scene number, while title numbers may be placed in the margin, but all numbers may be placed in the margin if the author prefers. Several spaces should be left between the scenes so that each scene will stand out clearly upon the page like stanzas of poetry. After the setting and camera direction comes the description of the action. The action is always told in the present tense. It is a general practice to mark each setting "Exterior" or "Interior," abbreviated to "Ext." and "Int.," for example:

INT. RICHARD'S DEN. A STAG'S HEAD MOUNTED
ON THE WALL, TROPHIES ON THE BOOK CASE,
GUN RACK, ETC., TO INDICATE HE IS A SPORTS-
MAN. FADE IN.

Richard is lying on the couch gazing up at the ceiling apparently deep in thought. Suddenly he gets up, goes to a desk, pulls out a drawer from which he takes a portfolio. This he brings back to the couch, seats himself comfortably and takes out a picture. FADE OUT.

The action of the scene is the pictured pantomime of the idea which the author wants to convey to the audience at that particular point in the development of the story. In addition to scenes, the continuity comprises a certain amount of written material or words upon the screen. These are of two general classes:

- a. Titles
 - Sub-titles
 - Spoken titles
- b. Inserts
 - Letters, telegrams, clippings, etc.

Other terms for the subtitles are: "caption" and "leader." The spoken title may also be called "dialogue"—in spite of the fact that only one character speaks in each spoken title. In the early days of production, it was customary to put the speeches of several characters upon the screen in a single title, but this is no longer done. Each speech of the various characters has a separate title.

All written material is numbered, either consecutively with the scenes or by the dual system of numbering, that is, starting with number 1 for the first scene and again with number 1 for the first title. If this system is used—and it is really preferable—letters, clippings, etc., are numbered in the title sequence, while "close-ups" of objects, as rings, revolvers, etc., are, of course, numbered as scenes. All written material must be capitalized in the continuity and should be labeled "SUBTITLE" or "SPOKEN TITLE," etc. For instance:

17. SUB-TITLE: THE END OF A PERFECT DAY.

or

17. SPOKEN TITLE: "THIS IS THE END OF A PERFECT DAY, JOHN."

or

23. LETTER ON SCREEN: . . . *AND SO I AM COMING ON THE FOUR O'CLOCK TRAIN, THURSDAY. I'LL EXPLAIN EVERYTHING WHEN I SEE YOU.*

LOVINGLY,

JANE.

Subtitles and spoken titles should never follow each other in the continuity. They should be broken by pictures. As we have said above, the speeches of several characters must not be thrown upon the screen in one spoken title. The author must show what one person says, go back to the scene, show what another person says, and go back to the picture again. He must not jump directly from a spoken title to a new scene. After a person has made a remark, it is only natural that the effects of that remark upon the character to whom it is addressed be shown, assent or dissent or enthusiasm, as the case may be. Therefore, the author should go back to the picture each time after a spoken title, and finish the action even though he has only a nod or a gesture to add.

The English of the words thrown upon the screen should be as correct and concise as possible. Mistakes in spelling should be obviated by spelling words correctly in the continuity. The method of making titles is this: The script is sent to the art titling depart-

ment where the words are drawn and in some instances fancy sketches or borders or symbolic accompaniments are made for them. These drawings are then photographed. It often happens that the person in the art department is no better speller or grammarian than the continuity writer, and he often copies flagrant mistakes out of the script, perpetuating them in the titles. Somehow or other, in spite of all the people who review the film before it is released, these mistakes often escape attention. Any number of instances might be quoted—and the mistakes are not always confined to the cheaper producing companies. “After three hours had past” (passed), “This was to much” (too), “He was one of those kind” (that kind) “of men who are always looking for a raise.” “One of us have (has) to do it.” “It is not losing the money that bothers me—it is the principal (principle) of the thing.” These are a few of the commoner and more frequent errors that appear upon the screen. Sometimes in an effort to use high-sounding words the author misuses them, as the word “perspective,” for instance. One photoplay told the audience that “he was unsuccessful because he could not get the right ‘prospective.’”

Since our definition of a photoplay is a story told by pictures arranged in a consistent sequence, there is, ideally, no logical place for words in the photoplay. The motion picture should be a story told without words. Practically, however, it is almost impossible to construct a photoplay without calling in the assistance of words. There are some things which no amount of

pantomime can convey to the audience. Gesture, look or manner, for instance, cannot convey to an audience the intelligence that a man is president of the Acme Chemical Company, nor can they tell the name of the town in which he lives. In addition, words are necessary to establish the relationships of one character to another. Sometimes the necessary information can be given ingeniously and more dramatically within the frame of the picture itself. A man who, after two years of silence, decides to write to his sweetheart for forgiveness, is shown sitting with the returned letter in his hand. The words "Not found. Return to sender," scrawled upon the letter tell the audience what has happened much more dramatically than a leader preceding the scene with the words "Too Late" could ever hope to do. The words on the door of an office, "Employment Bureau," "Detective Agency," or "Smith & Smith, Attorneys at Law," can serve to identify characters or tell the audience what certain people in the play are about to do. If the heroine is confronted with the choice of going to work or marrying the wealthy villain whom she despises, and we see her putting on her wraps with a determined air and in a later scene entering an office door marked "Employment Bureau," we know her decision without the aid of a stupid subtitle which would probably break our interest by announcing "Rose decides to go to work," or something equally blatant.

And this brings us to one of the pitfalls into which new screen writers are all too prone to fall—careless and indiscriminate titling. Writing titles is an art in

itself, so much so that specialists in the art of titling pictures are beginning to spring up, writers who are devoting much thought and study to the words in the photoplay. It takes a great deal of practice before a writer is able to get the knack of saying things briefly to economize on footage and not make them abrupt and unnatural, of saying things in such a way that they will not anticipate the following action and thus lose the interest of the spectator. These so-called "descriptive" sub-titles can be deadly to the suspense. The author who flashes upon the screen the title "John takes a horseback ride," and then shows a picture of John taking it, or who volunteers the information "the dawn comes up," and follows it with a picture of the dawn coming, is guilty of a lack of perception of the laws of dramatic action. Such titles anticipate the subsequent action by leaving the audience nothing to look forward to. If they are aware of what is going to happen next they lose interest in watching the development of the picture. Therefore the writer must guard against telling in a subtitle or spoken title anything that the following action is going to reveal. He should use no titles when a thing can be told equally as well in action. If a title is necessary to bridge over a lapse of time or a change of circumstance, it should be worded in such a way that it will pique the curiosity of the spectator. For instance, if the hero reaches a crisis in his affairs which demands that some action be taken, the narrative or informative leader should not read "That night John leaves town," but rather "John comes to a decision." If the latter is shown, the audi-

ence will be looking forward eagerly to ascertain just what that decision is.

The titles in the continuity ought to be inevitable, following along in the scene sequence as naturally as one note follows another in a musical composition. If they are not inevitable they seem harsh and out of place and distract the attention of the audience from the picture. The writer should work for smoothness in titling, and apply a certain sense of rhythm to them, all the while that he is trying to say the right thing at the right time.

Miss Frances Marion, one of the most talented scenario writers in the motion picture field, spends hours in polishing the titles of her continuity. In doing "Pollyanna," for instance, she veiled her titles so ingeniously that those who did not believe in the rather tiresome philosophy of Pollyanna might detect a gleam of bantering humor in the titles, and those who liked bathos and a bit of super-sentimentality could swallow them whole upon their face value.

Another of our clever scenarioists, Miss Anita Loos, who was responsible for a great deal of the fun in the Douglas Fairbanks plays, and more latterly in the Constance Talmadge pictures, believes sincerely in the title as an aid to humor. She holds the theory that a subtitle or spoken title which adds a comedy element or intensifies the comedy interest has a very good excuse for being. She also advances this theory as to "time leaders," or "narrative titles": if the lapse of time is short, the time leader should be of few words. If the period covered by the title is a long one, the title should

be long proportionately. In other words, when the title "Twenty Years Later" is thrown upon the screen, the audience must do mental gymnastics in order to readjust themselves to the change. In terms of actual time, it would take about three seconds to show that leader upon the screen, and three seconds is entirely too short a time to allow the audience to adjust themselves to a lapse of twenty years. A longer title would require more time to be read and would be held upon the screen many seconds. The audience, therefore, would have more time in which to accustom themselves to the passage of years. On the other hand, however, if only a few hours have passed, the mental readjustment is rapid and a short title will answer the purpose. As a matter of fact, "twenty years" is an extreme instance, because photoplays with great time lapses are not wanted by the companies, precisely for this reason that they are not convincing. The spectators cannot feel assured that twenty years, or ten years, or even five years have passed in the space of a few seconds. Such lapses call attention to the unreality of the picture. It makes the audience conscious that it is only a photoplay after all. It shatters the illusion into which we must all enter if we are to enjoy reproduction in any of the arts. It is like putting up a sign on a beautiful Inness landscape that the cows are not cows at all but just brown paint.

An important function of the subtitle is to introduce the characters at the beginning of the continuity. Each character is introduced in a separate title which should not be too obvious, and should be as attractive as

possible. In addition to the name of the character there should be a few words which will characterize the person and place him or her definitely in the minds of the audience. In these introductory leaders, the locale of the story should also be identified. If the action takes place in Alaska or Cape Cod, establish the fact in the introduction. In some cases the setting is as important as the characters. For instance, the title, "THE LITTLE TOWN OF LAND'S END OFFERS ONLY A DREARY EXISTENCE TO MARY LOUISE MILLER," or "THE WAVES OF THE ATLANTIC BREAK NEVERENDINGLY OVER THE LONELY LIGHTHOUSE WHERE MARY LOUISE MILLER HELPS HER GRANDFATHER TO TAKE CARE OF THE LIGHT," serves the double purpose of introducing the principal character and laying the stage for the story. The words "dreary existence" in the first one strike the keynote of the picture, and the words "helps her grandfather care for the light" in the second give the audience an idea of Mary Louise's place in life. Such leaders carry on the work of the exposition of the play.

The characters should never be introduced in a monotonous string as: "JOHN SMITH," "MARY, HIS WIFE," "MAIDA, THEIR DAUGHTER," "SAMUEL WATSON, HER SWEETHEART," "AUNT MARY WATSON, HIS AUNT," and so on until the list is exhausted. The principals, or the characters immediately necessary to the action, should be introduced, and the others left to be introduced in the order of their appearance. If a character is not going

to appear until the second or third reel, leave his introduction until then. In the Cecil de Mille production "Don't Change Your Husband," a character was introduced at the beginning of the first reel although she did not appear in the action until the end of the fourth reel. She was a constant source of distraction to the audience who were continually trying to puzzle out who she was and where she was going to fit into the picture. On the other hand it is bad technique to bring in a character in the fifth reel whom the audience has not seen or heard of before. It is too obvious that such a character is merely dragged in to bring about a satisfactory solution, a *deus*, or *dea*, *ex machina* to satisfy the need for a happy ending. The spectator must be prepared for the characters as carefully as he is prepared for the plot development. They should be worked in until they are an inseparable part of the plot.

In the early days of production the entire cast of characters was thrown upon the screen at once, just as they might appear in a theatre program. This was hopelessly confusing because the audience had to remember the names of the fictitious people, the names of the actors and actresses who took the parts, their relationships in the play, and then, having duly exercised their powers of retention, they must needs fit the names to the faces of the characters as they appeared upon the screen. The people with good memories were able to accomplish this feat, but the majority of the audience became sadly involved in speculation as to who was who. Later the directors hit upon the expedient of introducing the characters separately by titles fol-

lowed by close-ups or semi-close-ups. This device helps the spectator to become acquainted with the character once and for all. Usually the person is shown in a symbolic setting to aid the identification. If he is a doctor, he may be shown in his office or in a hospital ward; if he is a chemist, in his laboratory; if he is a man of letters, among his books. This economizes the attention of the audience to a great degree. Mr. Griffith, however, still adheres to the earlier practice.

Subtitles and spoken titles are, like the action, always written in the present tense. Furthermore, inserts should read like the forms they represent. If a law document, a lease, a will, or anything of the sort is necessary in the continuity, the writer must look up the legal form and carefully copy it in. A writ of *habeas corpus* should not sound like a social letter, nor should a social letter sound like a telegram, which it not infrequently does, owing to the ardor of the novice to save footage wherever it is possible. The writer should obviate criticism of detail whenever he can. He should make his photoplay "fool-proof," or, in other words, take care not to give the audience an opportunity to ridicule mistakes. Audiences have often made an otherwise splendid play ridiculous by laughing throughout at certain little mistakes on the part of the continuity writer, and by refusing to appreciate the good things, so engrossed were they in finding the flaws.

In regard to inserts, Phillips has this to say: "The letter, telegram, and newspaper inserts are dangerous expedients to employ too frequently . . . inserts and captions must be something more than mere explanatory

matter by becoming important contributory data." If they neither delineate character nor advance the narration they should be dropped from the continuity.

The prospective continuity writer will do well to study the titling of the pictures he sees from time to time upon the screen. Whenever it is possible to do so, he should make a rough estimate of the percentage of words to pictures. Miss Unsell fixed the proportion at about 500 feet of film for the titling and the other 4,500 feet for action in the ordinary five reel picture. This is probably the ideal proportion, but it will be noticed that a great many continuity writers exceed this limit. Twelve hundred words is the usual approximation. The footage for titling can be gauged more or less accurately by counting the number of words used in the continuity and allowing a trifle less than a foot of film per word. The minimum for a title, even though it be but one word, is three feet of film. The film passes through the camera at the rate of a foot a second. Therefore, the author can roughly estimate in terms of time how long his titles will run.

Continuity of the present day usually furnishes action for five reels of film, due to the fact that feature pictures are always five reels long at least. The evolution of the five reel feature is an interesting one. The term "reel" comes from the spool upon which the film is wound. A thousand feet of film can be wound on each spool. In the "good old days" in film production, the producer made his picture more or less regardless of length. The film was then rented to the exhibitor according to subject. Some of the subjects were long

while others were short, and the exhibitor in a little village miles away from the nearest exchange and therefore unable to see the film before he booked it, had no means of knowing whether "Tangled Threads" or "The Spider's Web" would be sufficient for an evening's entertainment or not. To solve this difficulty and to remove the complaint of exhibitors when the length of the picture did not satisfy their requirements, the companies began leasing by reels, a one reel feature, or a two reel feature as the case might be. When they first began making two reel features they had serious misgivings as to whether the public would stand for a picture of that great length. They soon discovered that the public not only failed to object to, but actually demanded pictures of still greater length, until now the five reel standard has become the unit of measure. In the old Biograph Company some of the most illustrious names upon the screen to-day first saw light in those early two reel features—D. W. Griffith, Mary Pickford, Lillian and Dorothy Gish, Mae Marsh, Blanche Sweet, and many others. It was found that the five reel feature solved the exhibitor's problem; it gave length and body to the program. It has now become an established institution. The question naturally arises, however, as to whether the photoplay will always conform to such arbitrary bounds. The reel is a purely mechanical measure to which the big story must be cut down and the slight story padded if its demands are to be satisfied. Such a mechanical dictum cannot help but hamper the writer. He must force himself to think and to create in terms of reels. He should not be obliged to

do this any more than a novelist should be forced to write a book of, let us say, two hundred and sixty-five pages or not at all. Exhibitors claim that if the feature is longer than five reels the audience becomes restless, and if it is shorter people feel they have not had sufficient return upon the money invested at the box office.

Artistically, the writer should be limited only by the bounds of his art. He should have as little or as much time and space as are essential to the perception of his dramatic idea. This might be accomplished if the exhibitors would do away with their highly artificial and often crude "program system." The program is usually made up of a news weekly, an educational film or "scenic," a two reel comedy, and the five reel feature picture. There is no logical, or illogical, reason for such a combination. They do not coalesce; there is no unity to bind them together. It is merely a bad habit into which exhibitors have fallen in the misguided belief that they are serving the public the better thereby. When they finally awake to the fact that it is a bad habit, they will probably rid themselves of it. There is no particular urge upon the part of an audience to swallow education, laughter, drama, and the news all at a single sitting. Or if there be any such inborn craving, let it be satisfied by incorporating a bit of education into the feature picture by appealing to the intellect, by making the settings as beautiful and as inspiring as any scenic that can be screened, with the additional advantage of giving the scenes a dramatic interest for the audience inasmuch as they are bound up in the happenings

of the play, and by putting into the plot good wholesome comedy of situation which will provoke more laughter in a few seconds than custard pie polemics can conjure up in two reels.

Mr. Rothapfel, erstwhile manager of the Rivoli and Rialto and more recently the Capitol theatres in New York, attempts to unify the program by making its parts homogeneous. If, for instance, the feature picture chances to have an Indian background with its heroine an Indian girl, he will procure an educational film dealing with life on the Government Reservations, introduce Indian music, and show some sort of an Indian comedy. The idea in itself is all very well, and it may mitigate some of the horrors of a conglomerate program, but it does not strike at the root of the evil. The program does not need to be improved upon. It needs to be obliterated. If a play makes a definite impression upon the spectator, he ought to be allowed to carry that impression home with him instead of being rudely awakened from the spirit of the play he has just witnessed by a comedy which urges him to laugh at a fat man who has just fallen over a scrubbing pail and is wallowing around in the soapy water. The day is fast coming when exhibitors will laugh at the cut and dried "program system" and wonder why they were blind to it so long. Provision will be made for those who want to listen to good music to attend concerts, for those who want "slap stick" comedy to go to burlesques, while the true devotees of the art of the motion picture may witness their photodrama of five or ten or three reels of film, measured by the artistic demands of

the story with no regard for the artificial thousand foot rule.

As for the argument that the public will tire and grow restless if the photoplay is longer than five reels, the obvious answer is, "make it interesting and absorbing." An audience will sit still as long as their interest is held. The spectators of the Passion Play at Oberammergau are content to spend days and hours witnessing that marvelous life-drama. And they are not a strange race of human beings. It might as well be claimed that readers will not like certain novels because they are not short stories, or that they will dislike short stories because they are not novels. Some of the most successful photoplays screened have been eight and nine reels in length. No one complained when "The Birth of a Nation" was being shown to crowded houses in New York at the usual matinee time from 2:15 P.M. until 5:00 o'clock, that there was no news weekly or no comedy shown along with it. "Broken Blossoms" and "Les Misérables" were also shown in solitary state at Broadway theatres with no program elements to break in upon their mood.

Be that as it may, the time has not come for art patrons to rejoice over the emancipation of the photoplay, and the continuity writer must still keep ever before him the five reel standard. He must treat his subject accordingly, and none the less artistically. Every artist must express himself within the limitations of his art at the particular time he is creating. A criminal awaiting execution carved with a needle upon a common bean an exquisite reproduction of the "Man of Sor-

rows." He was without hammer, chisel or marble. Yet he achieved a work of art. Let us, therefore, return to photoplay restrictions, and make the most of them.

We have said that the reel contains a thousand feet of film and the five reel feature picture, naturally contains 5,000 feet of film. As a matter of fact some reels contain only 800 feet and the entire production may be only 4,500 or 4,800 feet. In writing the continuity it is impossible to reckon accurately the number of feet to a scene. Some of the scenes run through the camera so rapidly that they are scarcely more than a flash, while others remain upon the screen for a much longer time. Mr. John Emerson has said that the longest scene he ever knew of was one they did with Douglas Fairbanks which ran for sixteen minutes. That is almost equivalent to saying the single scene was a reel long. This might be managed in an isolated instance with Mr. Fairbanks because his ever-changing athletic performances and acrobatic feats carry along the interest from second to second. The audience are so absorbed in the swift-moving action that the lack of change of setting would probably pass unnoticed. In an ordinary drama, however, this would be impossible. A setting which remains on the screen for twenty minutes becomes irksome in the extreme, and it is difficult to conceive pantomime which can be sustained for that length of time.

But although it is impossible to say definitely exactly how many scenes there shall be to a reel since the length of the scenes varies so widely, the continuity

writer can count approximately upon fifty scenes to the reel, and between two hundred and two hundred and fifty scenes to a five reel production. The action in the scenes should be fairly detailed, in spite of the advice often given to the contrary that detailed action is an insult to the intelligence of the director. The whole purpose of the continuity is to suggest new bits of business and original ways of getting ideas across to the audience to a director who, after he has directed some eight pictures a year for several years, is apt to possess a fatigued brain from which it is difficult to strike off bright sparks of originality. The continuity writer must be the dynamo which supplies him with ideas. The detail of the action should be worked out with the most minute care. The amateur is more apt to write too little action into his scenes rather than too much. Some of the scripts of Miss Jeannie MacPherson, who writes continuity for the De Mille productions, contain scenes which occupy an entire typewritten page.

The writer, however, must look to it that what he puts into his scenes is action and not merely "words, words, words." He should ask himself if what he is writing is capable of being captured by the camera, if it can be translated into pantomime. If it has no screen value, he should eliminate it straightway. It is useless to go into the minute psychological processes that are taking place in the minds of the characters. They will not register on the screen unless the writer has thought out their equivalent in terms of action. Sometimes mental processes have physical reactions, and some-

times they have not. The writer should not say in his action "John thinks this" or "John thinks that." If it is necessary that the audience should know what John is thinking, they should be told in a subtitle or spoken title. If not, it should be omitted altogether.

The aim of the continuity writer is to build up his story like the steps of stairs, each step bringing the spectator one point nearer to the top, or the culminating point of action. Each scene should make a definite impression, accomplish one thing, and advance the narration a step nearer the climax. After each completed scene sequence or episode the picture should be faded out and the new set of incidents faded in.

Fading out is the technical term used for the gradual diminution of light until the frame is in darkness. It is obtained by having the camera operator close the diaphragm of the camera to nothing. The illumination upon the picture is gradually decreased until the picture disappears from view. The fade in is exactly the reverse of this. The action starts with the lens closed and the diaphragm is slowly opened until the full illumination is reached. The terms "fade up" and "fade down" may be used respectively for "fade in" and "fade out."

The fade is often used for purposes of vision. There are two kinds of vision: the vision within the frame and the vision outside the frame. The vision inside the frame is sometimes called the "straight vision." It may be produced by double exposure or double printing.

Double exposure, however, is generally used. It is part of the running scene and not a scene in itself. The effect is obtained by slipping into the camera a mask which covers a portion of the scene, the window where the haunting features of the man he has wronged is to appear to the villain, or the chair in which the form of his beloved is to appear to the hero, or wheresoever the writer desires the same vision to occur. This effect is gained by the same method used in taking the dual rôle or double exposure pictures. The number of turns given to the crank of the camera in taking the action of the full scene are counted. At the end of the scene the film is turned back a corresponding number of times, and the mask is changed so that the unexposed portion is now exposed, and the portion formerly exposed is now covered. Then the vision scene is taken. When the film is developed and run through the projector the vision appears as part of the scene. (See illustration opposite page 22.) Visions within the frame are effective, but are more difficult than the vision outside the frame, often called the fade vision, because the film has to be carried around in the camera until the vision scene is made. In addition it has the disadvantage of reducing the scope of the vision to a single person or object. It can flash a face or a scene for a moment or two but does not allow for the visioning of continued action to any extent. Therefore, in order to vision in a scene sequence or action that is going to be held for any length of time, the device of the vision outside the frame, or the fade vision, was evolved whereby the effect was gained simply by fading

out the main picture and fading in the vision scene. The vision is then on an entirely separate strip of film and does not call for double exposure.

If the connection between the main scene and the vision is very close, it may be shown by having the scene *dissolve* into the vision scene. The dissolve is two fades superimposed on the film. Having faded down one scene, the director takes back the film into the top box and fades up the new scene on the same strip of film. The decrease of light upon the picture that was faded down and the increase of light upon the new scene that is being faded in cause the two pictures to be completely dissolved into one another, until by gradual displacement the new scene is clearly shown. The dissolve, like the vision within the frame, necessitates leaving the film in the camera until the new scene can be taken upon it. Therefore, the continuity writer before calling for a dissolve should be convinced that it will heighten the effectiveness sufficiently to warrant the extra trouble.

In the script the vision within the frame is written into the action of the scene where it is to appear, and does not constitute a new scene. In "Witchcraft," for instance, there is a vision within the frame in Scene 4 when the little devils representing the children's terrified imaginings, are faded in upon the door. The words "Vision in" are written in in capital letters followed by a description of what is to appear. When it is desired that the vision fade out, the words "Vision Out" or "Vision Fades" is written in. There is also a vision within the frame in Scene 133.

When the fade vision is used it is handled in the script just like the straight fade. One scene ends with the words "Fade Out," and the new one begins with the words "Fade In." When the vision scene, or scenes, are completed the words "Fade Out" are added, and the main scene is faded in once more. Therefore each vision outside of the frame requires four fades. If the dissolve is used, the words, "Dissolve Into" is added to the end of the scene that is to be dissolved. The new scene begins like any normal scene, but when it is to fade into the first scene again the words "Dissolve Into" are added to the terminus of the scene.

The terms "Iris In" and "Iris Out" are used when the writer wishes the iris diaphragm manipulated for a certain effect. Irising is frequently used instead of the fade to indicate the completion of a scene sequence and the beginning of a new series of scenes. On the screen the effect is seen as a full frame gradually becoming encircled until it is a mere dot, or (for the iris in) a dot which becomes an ever-widening circle until it occupies the full frame. The iris cuts down the area of the picture on the screen, but not the amount of illumination upon the part of the picture shown. The fade is due to light control; the iris to space control. Irising is often called, and more properly, vignetting. The iris device consists of a series of curved movable blades placed in front of the lens of the camera. The iris is often used to call attention to a particular object which might otherwise escape emphasis, yet which is not of sufficient importance to warrant a close-up. If for

instance at the end of a scene the writer wants to call the audience's attention to a ring, or a worn-out shoe, or a revolver on the floor, any of which might have a particular significance in the plot, he may add the words "Iris down to Ring," or "Iris down to Shoe," or "Iris down to Revolver." Very often a director will use the iris to focus the attention upon the face of the hero or heroine. The "iris" and "fade" are sometimes combined effectively.

All camera directions, as iris, fade, close-up, semi-close, long-shot, etc., should appear in the script in capital letters. In Miss Turnbull's script they are in parenthesis. This is not necessary.

If a scene is to be shown upon the screen merely for a second or two, the word "FLASH" may follow the setting. Sometimes it is desired to show a flash of a scene that has gone by for purposes of emphasis or contrast. In this case the setting is repeated with the word "Flash" following it. When we return to something that has already been shown it is called a cut-back. The chief use of the cut-back is to heighten the suspense by paralleling the plot. It is said that the credit for the invention of the cut-back belongs to Mr. Griffith. In the early days of production he would start a band of pioneers off into the wilds in a prairie-schooner. Next he would cut to a tribe of Indians skulking upon the war path. Then he would cut to the Government militia setting out to subdue them. Then back to the pioneers, then back to the Indians who were fast advancing upon the whites, then back

to the militia who have been delayed by a swollen stream which they are unable to ford. Now the Indians are practically upon the brave little band. We flash back to the soldiers who have by this time gotten under way again. This process of cutting back is continued until every bit of suspense that it is possible to get out of the picture has been exhausted. Mr. Griffith is still fond of the cut-back for purposes of suspense. We see traces of his early endeavors in his later plays. In "Hearts of the World" he cuts back from the girl and the man who are imprisoned in the ruined château to the advancing armies of the Allies until the seriousness of the situation grows into the ludicrous.

The cut-back may also be used for purposes of contrast. The girl who is now sunk in the depths of misery and poverty thinks how happy she might be now if she had not impulsively run away and married against the wishes of her family. The picture cuts to the happy and prosperous home of the faithful lover, now happily married, whom she recklessly discarded and whom she now knows she loves. The quick cut-back brings out the two positions in marked contrast. Contrasts between riches and poverty, peace and chaos, love and hatred, suspicion and trust, happiness and unhappiness, may all be portrayed by the device of the cut-back. The cut-back may also show a close thought connection. Sometimes the term "flash back" or simply "flash" is used synonymously with cut-back. In the script the term is added to the scene where the break is to occur, as

Scene 29

INT. HALL BEDROOM. SHABBY FURNITURE AND
LITTER OF COOKING UTENSILS INDICATING
EXTREME POVERTY

Mary enters wearily, throwing the newspaper, the "Help Wanted" columns of which have plainly been her concern, upon the bed. She looks around at the dirty dishes, the remnants of food, and the litter of wearing apparel with the deepest disgust. She sinks into the single dilapidated chair overwhelmed by the misery of it all. CUT TO

Scene 30

EXT. GROUNDS OF THIBAUT ESTATE. DAY

Doris is frolicing with a little boy upon the lawn. A huge collie plays with them. The man of the picture approaches, swings the child upon his shoulder, puts an arm about Doris and the trio start toward a tea-table set under a nearby tree, the collie following gaily. CUT TO

Scene 31

INT. HALL BEDROOM. SHABBY FURNITURE, ETC.

Mary has buried her face in her hands, and her shoulders shake with sobs as she gives way to a passion of misery and despair. FADE OUT.

When merely a flash of some preceding action is needed to recall it to the mind of the spectators it is indicated in the script by treating it as a new scene but instead of writing out the action to be repeated, merely write Flash of 22.

The term "Pan" or "Panoram" is a contraction of the word panoramie. It is used to denote a scene in which the camera is moved on its tripod in order to follow the action of the players without moving the tripod itself. Such scenes are often called "follow" scenes. Another "follow" effect is obtained by placing the camera in an automobile either preceding or following a car in which action is taking place, on the front of an engine, in an aeroplane following another, and such places. They should be indicated in the continuity as part of the camera directions.

It is not necessary to divide the continuity into reels. When projection had not reached its present state of perfection it was essential that each reel contain a dramatic crisis at the end of the reel. This served to keep the audience in a state of suspense while the next reel was being put into the projection machine. Nowadays either the theatres have two projection machines upon which one reel is run while the other is threaded into the second and so on with the third and fourth in rotation, or the drum in the projection is sufficiently big to hold the multiple reels. Therefore it is no longer necessary for the writer to cudgel his brains trying to think up five crises when his plot only admits of two or three. He can build up his play in normal sequence and work toward the main climax without any artificial or mechanical restrictions.

The cast of characters should be listed in the order of their prominence with a few descriptive words which will give a good idea of the type of person represented. It is not necessary to list the ages of the characters, or

their complexions, unless they have some vital bearing upon the plot. A general characterization, as "elderly" or "an ingénue" is sufficient for age specification.

The scene plot is a division of the settings of the play into "Interiors," "Exteriors," and "Locations," with a numerical list of the scenes in which each is used. Interiors are obviously all inside sets. Exteriors are outside sets which have to be built for the purpose on the lot, as for instance, a street in Alaska, the Bastille, an arena for a gladiatorial contest. A location is found ready made by nature or circumstance, as a path in the woods, a country road, a river bank, or other such scenes. Landscape in and around Los Angeles and Hollywood, and in fact most of California, has been worn threadbare by directors in search of new or beautiful locations. All the choice spots have been used so often, even to the Bridal Veil Falls and the Sequoias in the Yosemite Valley, that they have become a stock joke in the motion picture profession.

In addition to listing the settings under their respective headings, the scene plot lists all of the numbers of the scenes in which the setting is used, with the total of the number of times the same setting occurs. The total is given in order that the director of production may see at a glance whether or not the scene is used sufficiently to warrant the expense involved in making it or in seeking it afar.

The technical form of the scene plot may be seen in the script printed on the last pages of the book.

CHAPTER VII

WRITING A SYNOPSIS FOR THE PHOTO- PLAY MARKET

THE word "synopsis" when applied to the photoplay has a highly specialized meaning. Continuity writing in the last few years has become a profession in itself, and the writer thereof needs long and careful training before he can handle a script successfully. Not every chance person can write out a plot of action. But precisely because everyone was attempting it, because scenario writing was becoming the most popular form of "indoor sport," because the companies were swamped with bits of script from the butcher, the baker, the candle-stick maker, who had absolutely no idea of the technique, of the form, of the camera, or of the procedure in the business of making a photoplay, because even the school children sent in dog-eared scraps of paper narrating stories laboriously copied out of library books, the companies delivered the ultimatum that scenarios were no longer acceptable. Writers must submit their ideas in synopsis form, and if they were purchased the company would farm out the continuity to scenarioists whose skill had been tried and proved. This ultimatum still holds good, but it is a protective measure, however, of which prospective writers of the photoplays need not complain. Although the writer

cannot sell his continuity he can market his *ability* to write continuity. If he can become a trained and clever scenarioist he will never find any difficulty in getting work from the companies as a staff continuity writer.

But if the author finds no interest in that phase of the work, if he prefers to write original stories rather than to adapt the creations of other peoples' brains to screen needs, the "extended synopsis" offers all the opportunity he needs for marketing his story. If he is wise he will use the synopsis as a clever means of evading the dictum of the producers concerning continuity. No one can gainsay the fact that the author is the rightful and the best person to work out his story. He knows what he means and can "get his meaning across" better than anyone else. The author, therefore, being denied the medium of continuity, the channel through which details of the action can best be worked out, must incorporate into the synopsis all his suggestions for settings and bits of action which may delineate character or intensify the dramatic interest of his play.

To do this, obviously, he must write his continuity before he attempts to write an extended synopsis. Ideas come to the writer when he is working out the plot of action that he would otherwise miss entirely. Secondly, he cannot do justice to his plot unless he has done the continuity. In order to tell the story vividly he must see it in terms of action. The synopsis must create in the mind of the scenario editor who reads it the same picture which is later to be *seen* upon the screen by the spectators. This cannot be done unless

the action has been carefully worked out in every detail. Mr. Hector Turnbull, formerly scenario editor of the Famous Players-Lasky Company, and hence a reader of countless screen stories, told the students of Photoplay Composition at Columbia University at one time when he was addressing them that he could tell in ninety-nine cases out of a hundred which authors had done their continuity and which had not, so great is the effect upon the completed synopsis.

The synopsis ought to be anywhere from 2,500 to 5,000 words long. Companies very often will tell writers to send in a short synopsis of the play. If the writer takes the advice seriously he will impair his chances of a sale. A photoplay told in five or six hundred words cannot help but lack individuality. Polti writes of "thirty-six dramatic situations"—and later critics reduce the number to seven. In a synopsis of five hundred words a story will sound like any one of these stock situations. The skeleton of the story stands out in all its crudity and it needs the originality of treatment or the new working out of detail which the author may have conceived to redeem it from the hopelessly mediocre. Neither is it wise to precede the synopsis by a short summary of the main dramatic situation. By doing this the story loses its suspense for the reader who approaches it with the bored air of one who already knows the plot. The story has lost its newness for him. Let the scenario reader play the part of the ideal spectator obtaining the facts in the development of the plot no sooner and no later than the audience would.

The synopsis of a photoplay should be written in careful, well constructed sentences, according to accepted methods of punctuation, with no omitted subjects and predicates. The use of sentences without subjects, or predicated by sprinkling dashes indiscriminately through the text, only irritates and confuses the busy reader. The writer should not employ the technique of continuity writing in his synopsis or try to show his knowledge of camera directions and studio terms by scattering them about in the synopsis. These things have their place only in the continuity. The synopsis employs the narrative style and merely *suggests* effects to the continuity writer.

The synopsis is the story of the plot arranged in a series of scenes, each one the logical outcome of the one before and each one bringing the reader one step nearer to the culminating point of the story. No numbers are used in the synopsis and no "form" is necessary except that of ordinary narrative, arranged in well ordered paragraphs. The writer should sketch his setting and place his character in it in a few descriptive words. For instance: "As Mary sits in her little antique shop made gloomy by the dusty draperies and heavy crippled furniture of a by-gone day, her thoughts as grim and dreary as they, the door is pushed gradually open by an unseen hand." Or, "High up in his office which commands a view of the great big city, John Underhill is looking out to the factory chimneys which are belching smoke and flame against the sky and proclaiming him a master of money and of men."

The synopsis is the selling agent of the story. In

terms of salesmanship it must do the publicity work on the idea. It must advertise as well as sell. It is the vehicle by which interest is awakened as to the money-making possibilities of the story. It must prove that the story is commercially as well as dramatically attractive. The impression created by a synopsis, as a general rule, must be created at a first reading. A busy reader has no time to read a manuscript through a second time. If the script is to have the honor of having more time expended upon it, it must captivate the attention of the scenario editor at the first reading. The synopsis, therefore, should have the good points of the story on top like the cream on milk. They must be obviously good, and at the same time they must be fundamentally good so that they may bear close scrutiny and careful thought when it comes to the weighty matter of a purchase.

The student has a splendid ally in making his synopsis attractive—the English language. This does not mean, of course, that he has to be a master of the art of written language like Stevenson, or a stylist and purist like Henry James. But it does mean that he should make use of the three rhetorical principles—Unity, Emphasis, and Coherence; that he must choose his words accurately and build up his vocabulary until he commands words that visualize ideas, words that connote pictures. It is more cinematic to say “Mary nods assent” than to say “Mary says ‘Yes.’” There is action in nodding assent, whereas there is none in saying “yes.”

The mistake made by most amateurs is this: They

become irrelevant. They stray into by-paths and incidents that have little or nothing to do with the theme. This is where the principle of Unity comes in to hold us to our main dramatic interest. It may aid the student in writing the synopsis to keep the following rules in mind:

1. Admit no incidents that do not
 - a. delineate character,
 - b. furnish necessary comedy to lighten the somber subject,
 - c. advance the plot development.
2. Admit no characters that are not absolutely essential to the plot. Limit your characters to three or four wherever possible. In the short space of five reels you cannot do justice to more. Besides the fewer people playing in the photoplay the less the cost of production. Moving picture companies are not stock companies with plenty of people to play extra parts. They hire people as they need them according to the script.
3. Always write in the present tense. It is more vivid, and besides the present is the tense of the screen.
4. Lastly, double space your synopsis and capitalize possible subtitles or spoken titles. Clever titles have often sold, or helped to sell, a story.
5. Submit a cast of characters with your synopsis. Never submit continuity.

CHAPTER VIII

CINEMA COMEDY

MR. GEORGE BERNARD SHAW, in discussing comedy with a colleague at one time, is quoted as saying: "Disregard all academic counsel on the subject and go learn your trade from the circus clown." It would seem that most of our screen comedy writers have taken Mr. Shaw's advice not wisely but too well. We have too much of the circus clown in our motion pictures—probably because the comedy of the clown consists mostly of action and therefore his antics were looked upon as cinematic. With the gradual growth of the mental appeal of the motion picture and the numbering of all degrees of intellect among the audiences, buffoonery is no longer sufficient for comedy needs. We no longer want pure comedy of action, which has given rise to the special term of "slapstick comedy." We want comedy of character, comedy of situation, comedy of incident, and comedy of costume. And the greatest of these is comedy of situation.

But before we go further let us define comedy. The sense of the comic arises from a perception of incongruity. The discrepancy between things as they are and things as they ought to be make for incongruity—the very dignified pompous character put in a ridiculous position, the woman-hater suddenly surrounded by

girls, the man who is scheming quietly in the dark given absurd publicity. The incongruity must be sudden so that the laughter of the audience will not be forestalled by too much preparation—the best joke is the unexpected one—and it must be sufficient to divert the audience to laughter and make them forget their serious interest in the play.

Comedy differs from tragedy not so much in subject matter as in treatment. This may sound like a contradiction in terms, but nevertheless a joke is not a joke when it has a serious appeal. The audience should not be allowed to get emotionally worked up over comedy. Comedy should be superficial, it should be on the surface. The writer may put his characters in distressing situations but the distress should be ludicrous, not real. In the otherwise splendid comedy "Shoulder Arms," which was a vehicle for Charlie Chaplin, there was one false note struck. The piece was produced during the war when our sympathies were keyed up to the highest pitch of emotion. In the course of the film the subtitle "POOR FRANCE" was flashed upon the screen. This was followed by a picture showing a devastated region of France, with its dwarfed trees, its ground pitted by shell-holes, and a tumbled-down dwelling that had once been a happy home. Huddled upon the doorstep was a victim of the war with a shawl pulled over her shoulders and her head in her arms weeping bitterly. The picture ran quietly along for several seconds, giving the audience time to realize the distresses and appalling misery of "Poor France" to which the leader had called atten-

tion, before the comedy purpose for which the setting had been designed began to be shown. The comedy element was funny enough—Charlie, the soldier, arrives shortly, and with an air of the greatest secrecy closes down the windows which are without glass and pulls down the shades, all of which is in vain since the entire side of the house is off, and his actions are exposed to public view. He enters the house through the torn side only to correct himself and go out and come in again through the door. The setting undoubtedly had great possibilities for comedy elements, but the writer should not have emphasized the real distress that lay behind it by calling attention deliberately to "Poor France."

In another comedy produced some time ago, a pretty little ingénue was married and departed on her wedding trip. Her father discovers to his horror that the pseudo-minister who married them is an escaped convict. The father hurries to the station to stop the honeymooners, but the train has just pulled out. He follows the train in his automobile and the delays that beset him are supposed to create comedy, but the distress of the father is so real and the consequences so apparent that the audience becomes emotionally serious over the young girl and sighs with relief when she is finally overtaken. Had the audience known all along that the minister was duly authorized they might have enjoyed the father's excitement which, after all, could have been merely the result of misinformation.

The writer of comedy must be careful not to make the hero or heroine of the story ridiculous. If he makes

a fool of his protagonist the audience immediately loses sympathy with him. It is in our human nature to feel superior to a fool. And once sympathy is lost for the hero and heroine the spell is broken; their charm for us no longer exists.

Every new art or new invention must build up a nomenclature of its own. Very often these words hastily thought of, and hastily adopted, are misnomers, or are not pure in their derivation, as for instance the word cablegram. In the same way in motion pictures the term "comedy-drama" has come into accepted usage in spite of the fact that it is tautology plain and simple. In the course of the growth of the photoplay it became necessary to distinguish a five reel photoplay based upon comedy of situation from the two reel "slapstick" which had appropriated the word "comedy." As a result the producers began labeling the former "comedy-drama." The term will probably remain, for commercial designation, if for nothing else. Of course all drama was divided in the sixteenth century into comedy, tragedy, and history. Whatever the nature of the play, if it had a happy ending it was comedy. It is too bad the producing companies did not keep to this definition and designate their "custard pie" variety of comedy as farce or burlesque.

Comedy is the hardest of all types of drama to write, and the compensation for good "comedy-drama" is in direct ratio. Certain screen actors and actresses are constantly demanding that type of play—Charles Ray, Mary Pickford, Douglas Fairbanks, Bryant Washburn,

Constance Talmadge, Madge Kennedy, *et al.* In these plays the humor should depend upon situation, just as it does in the comedies of Molière, Sheridan, and Barrie.

The drollery should not be merely incidental as it may be when its function is to lighten a more or less heavy drama. It should be spun into the very fiber and fabric of the plot. One funny situation will not make a comedy-drama. The situations should be progressive in their effect, each one resulting in another which is still more laughable until the apex of the fun becomes the climax of the play. In other words, the humor must be sustained throughout.

Just as words are used by the cartoonists to point the meaning of their caricatures, so words may be used by the photoplay to intensify the comic effect. For instance, in one of the comedies written for Douglas Fairbanks by Miss Anita Loos—an exponent of the use of words on the screen—the breezy young American is introduced to the Count of Castile, and searching for something friendly to say, he bows in recognition and says “How do you do—I’ve used your soap.”

When comedy becomes judicial it enters the field of satire. For a long time producers and directors felt that satire was too subtle a medium for the screen. Gradually this prejudice is being overcome. Satire, if it is not too bitter and acrimonious, has its place upon the screen. It is best when it is used as a correction of life. It should be kindly, full of sunny laughter; it should show up the faults and foibles of our human nature and make us better thereby. “His Picture in the Papers” was a satire on the craving of people for

publicity and was probably one of the first, if not the first satire, to be produced on the screen. Of course it was trivial, but it was a satire none the less. "The Admirable Crichton," by Barrie, is a splendid social satire, but the clever irony was entirely lost in its recent adaptation to the screen as "Male and Female." The artistic emphasis was placed on other elements quite apart from the satiric ideas so cleverly conceived by Barrie. Yet the changes were not demanded by screen needs. The fault lay with a misguided scenarioist or director, rather than with the limitations of the photoplay. It was a pretentious photoplay—a superb one in spots—but it was not Barrie, and it was not satire. Perhaps they thought that Barrie unadulterated is not for motion picture audiences.

Let the comic complications be crowned by a comic outcome. In a bright little comedy written for Mr. and Mrs. Sidney Drew when they were producing their domestic comedies, a cumulation of humorous incidents was built up on the sugar shortage that existed during the war. Guests are expected for the weekend and there is not a grain of sugar in the house. The faithful Henry is despatched to scour the city while Polly calls up every grocer in town and pleads for a small ration if by any chance they should get sugar in in the course of the day. Meanwhile Henry's experiences in collecting sugar are amusing. He lunches at hotel after hotel, until he cannot stand the sight of food, in his effort to collect the single lump that is doled out with each portion of coffee. The lumps become numerous but the last check takes his last penny, whereupon

follow more humorous incidents in his endeavors to get home. Meanwhile at home sugar has been pouring in all afternoon, so Henry's triumph is shortlived when he arrives there. The comedy ends with the dinner table scene. Polly proudly poises the tongs over an overflowing bowl with the query, "How many, please, Mrs. Smith?" and the guest answers, "Oh, my dear, George and I *never* take sugar in our coffee." The twist at the end brought this comedy its biggest laugh. In another comedy, after a series of love mishaps the bridegroom marries his bride at a few minutes after twelve, thereby violating the conditions of his uncle's will, which stipulates that he must be married by a certain day or lose a fortune. The young man calls up his lawyer in San Francisco to tell him he has the girl and he doesn't care about the money. The lawyer in San Francisco informs him that owing to the difference in clocks between New York and the west coast he has still plenty of time and the money is his. Such comedy twists in the solution often come as a dramatic surprise, but as long as the surprise is not irrelevant or too improbable, the device is entirely permissible to heighten comedy effects.

Very often repetition will aid comedy. A thing may not be laughable the first time but if repeated again and again it will arouse laughter. On the stage this repetition is usually managed in the lines. Certain bits of dialogue are repeated again and again until they become catch words and the signal for laughter. In a Broadway success of some years ago there was a comedy character who attempts to tell an anecdote at all sorts of inopportune times. But he was never allowed to get

beyond the words "Just before the Battle of Cayder Crick." He persists throughout the entire play with always the same results. And each time he says "Just before the Battle of Cayder Crick" the audience greets it with laughter. In one of Dumas' dramas there is a repetition of the words that would be equivalent to our "that's pretty steep." And when the play ends contrary to the expectations of everyone and in flagrant inconsistency to the principles of the main character who has been reiterating those principles throughout the entire play, the curtain goes down on the old lawyer saying, "Well, that's pretty steep!" And the words exactly express the feelings of the audience. Words turned back upon their originator to plague and harass him are also a source of comedy.

In the photoplay, however, we must rely mainly upon action for our effects. Repeated action that is out of place and incongruous is equally as funny as repeated words and is infinitely more cinematic. In "Amarilly of Clothesline Alley" in which Mary Pickford played, and for which Frances Marion wrote the scenario, there was a clever bit of repetition. Amarilly's family have been invited to a tea at the wealthy home with the object of disillusioning the son and heir of the family with Amarilly by showing her family *au naturel*. The tea-wagon is rolled in by a pompous butler while the guests look over the family from the tenements with lifted lorgnettes and arched eyebrows, expressing disapproval. Presently the family are back at Clothesline Alley, and the tea scene is faithfully repeated by a redheaded, freckle-faced imp of a brother, only the tea-wagon

rolled in is nothing but the baby carriage, and the lorgnette held to coldly disapproving eyes is only a battered tin teaspoon. Yet the repetition of the effect is perfect and elicits gales of laughter from the spectators. We are curiously satisfied, too, that the poor who have been so ridiculous in the home of the wealthy lady, find the rich equally ridiculous and laughable in Mrs. O'Shaughnessy's kitchen.

Animals can very often be used for comic effects in the photoplay. In Madge Kennedy's play "Leave it to Susan" one of the characters in the play is a wonderful bull pup. He is actually a character and not merely dragged in to ornament the star. He provides the motivation in the premise by getting off the train in search of a stray rabbit while the private car of the President of the railroad has stopped on the prairies for water. It is in an effort to bring him back that Susan is left on the prairies while the train pulls out without her. From that time on the dog is an actor in the picture. At the end of the picture when we have seen the hero enter the house and go to the living room to make things right with Susan, we see the dog approaching one of the big living-room windows. He leaps through the window, landing on the window seat, evidently in search of his mistress. But it is immediately apparent that he feels himself intruding upon the lovers. The scene is too sacred for other eyes. The dog is hastily wriggling himself back out the window as the picture is irised out. The scene was amusing and at the same time, through its appeal to our imagination, suggested the reconciliation of the lovers without show-

ing them in each other's arms—the inevitable and trite ending of most photoplays.

In a Charles Ray picture, a bull is shown winking at the audience when the son of the family, who is a clerk in a haberdashery shop at ten dollars a week, is telling the home people on the farm the great swathe he is cutting in New York. Animals have a very decided appeal to an audience. They laugh very readily at the cunning antics of a trick cat like "Pep" who is often featured in the Mack Sennett comedies, or the humanness of the Pinto pony which accompanied William S. Hart through countless miles of film.

The treatise called "Laughter" by the brilliant French philosopher Henri Bergson gathers together a goodly list of comedy methods. The student of photoplay writing will find many of the principles stated therein applicable to the creation of screen humor. "On the Uses of the Comic Spirit," by George Meredith, and "Poetry, Comedy and Duty," by Everett, will also be of aid in acquiring comic perceptions.

The writer of comedy may gain humor as Mr. Shaw does by entirely reversing rôles in his play.

Besides reversing rôles and characters, the writer of comedy can reverse situations. The person who has been the object of ridicule throughout the play may suddenly come into his own and laugh last and best. This device was put to excellent use in the Paramount comedy starring Bryant Washburn, and called "The Poor Boob." Simpson Hightower has been called "Simp" so long—short for Simpson, but also short for simpleton by common consensus of opinion—that

he actually believes it himself. The reversal of situation in this play begins when "Simp" has just been "fired" and the pretty little stenographer of the firm, who is about to go on a week's vacation, advances the theory that people value you at your own appraisal. "Simp" believes himself a failure and so does everyone else. Therefore, she proposes that "Simp" return to his native town and proclaim himself a millionaire. The conspiracy is aided by the fact that her brother is a chauffeur and has the use of his employer's limousine while the latter is out of town. And so a trio, composed of the millionaire "Simp," who has just lost his fifteen-dollar-a-week job, the little stenographer, who is his private secretary, and Jimmie the office boy, his valet, arrives to startle the town. This they proceed to do, and suddenly through a series of comic incidents "Simp" is offered the directorship of the town bank, although he has not a cent in his pockets. He is the head of a million dollar corporation, and is bowed down to by the head of the Danish High Commission, and gets a hundred thousand dollar contract for food supplies which the other characters have been struggling to procure. The incongruity is emphasized and the situation is funny in proportion to the fact that "Simp" has been labeled and docketed "no good" by the very people he outwits in the end.

The reversion of situation was also used in Clare Kummer's comedy "Good Gracious, Annabelle," when the society people hire themselves out as servants, and in "The Admirable Crichton" when the haughty and supercilious mistress is obliged to wait upon the butler.

Sometimes the underlying theme or moral of a story may be made the basis for comedy. In Pinero's "Amazons" the humorous situations all result from the philosophical decision of the mother, long denied sons, to bring up her three daughters as boys. "Down to Earth," a Douglas Fairbanks comedy, employs the same method that Molière uses in his "Imaginary Invalid." The sanitarium he raids with a small-pox scare; he wrecks the escaping inmates upon a desert island and in a short time is forcing the invalids to chop wood and haul water like husky day-laborers.

Comedy has long been the black sheep of the motion picture industry. Screen comedy has done more to cast motion pictures into disrepute than any other one factor in the production of films. Of late, however, there have been salutary indications of the regeneration of the prodigal. Two attempts to screen comedy upon a thought-provoking basis are "The Great Adventure" and "A Connecticut Yankee in King Arthur's Court." The former could scarcely be called a brilliant comedy, despite the admirable acting of Mr. Lionel Barrymore. The latter would be recognized but vaguely by Mark Twain. The screen version is full of anachronisms from that gentleman's point of view. There are references to the Volstead Act, to "tin Lizzies," to the fight in the Argonne, and there is much Broadway slang of the make of 1920 scattered through the titles. The rescuing party arrives upon motorcycles instead of bicycles. Some of these changes were necessary to preserve the humor. The colloquialisms had to be brought up to date, since there

is nothing more flat than slang which has had its day. Furthermore, although bicycles might have suggested speed in Mark Twain's generation, nowadays they are almost in a class with the stage coach as a means of swift locomotion. Considered as comedies these photoplays are only mildly funny. But considered as attempts to rescue screen comedy from the benighted morass of farce and establish it upon the purer plane of comedy of idea, both are highly commendable.

Timeliness of the subject enters largely into the writing of motion picture comedy just as it does in the drawing of cartoons for the daily journals. Cartoons seldom if ever repeat themselves. This is because their subjects are usually chosen from among the issues that are before the attention of the public, issues which are constantly changing as the warp and woof of political, social, and economic unrest are woven. The wit directed against situations and conditions which are forever shifting must *ipso facto* be ephemeral. What is funny to-day is stale and flat to-morrow. This element of timeliness screen comedy shares in common with cartoons. A comedy based upon the eighteenth amendment to the Constitution of the United States which might provoke intense merriment and mirth to-day would probably meet unsmiling eyes three or four years from now, when prohibition has either been taken for granted, or else repealed, or perhaps shot to tatters as a target for witticisms. The Chaplin Comedy "Shoulder Arms" would not appeal nearly so much to audiences of the far future when military discipline, tactics, and training, with their resultant wealth of humorous detail, have

been more or less forgotten, as it was in 1918 when it was all so fresh in the minds of the audiences. The renting situation and the maid question may be the basis of sprightly domestic comedy to-day, especially if New York is to be the locale. Both may be dead issues to-morrow from which not even Mr. Stephen Leacock or Mr. Chesterton could prod out a smile.

It has long been a recognized fact that comedy varies with nationality as well as with time. The French comedies deal mirthfully with phases of married life which would be tragedy to us. The English must yawn as openly over *Life* or *Vanity Fair* as some of us do over the latest copy of *Punch*. The solution of both of these problems attendant on comedy writing is the obvious one. If the subject is timely, hasten it to the public while still they may laugh. If it is local in its appeal, try to launch it upon the audiences who best will appreciate its point, and if circumstances prevent either, write comedy that will be universal in its appeal, comedy that can be understood by all peoples and which will be proof against the changes wrought by the passage of time, as immortal as "The Frogs" "The Marriage of Figaro," or "The School for Scandal."

CHAPTER IX

THE CRITICAL ANGLE

IN the matter of criticism, nearly everyone brings to bear upon a subject under discussion his personal point of view. This point of view is rarely the result of a sudden thought, or a flash of inspiration. It is the result of the accumulation of years. It is the result of our daily life, of our habits of thought, of our environment, of our training. The criticism of a play, for instance, will vary as the critic is a dramatist, an actor, an expert electrician, a fire warden, or an Anthony Comstock. He may be interested in the technical details of staging, he may be interested in the costuming, the lighting, the scenery, or he may be interested in the play itself, its dialogue, its plot structure, its character delineation. Or again, he may be concerned with the ethics of the play, or its moral value, or its uplift, or its educational value. If he is a specialist upon any one of these points, he will look at the play through the eyes of a specialist. He will probably get an entirely different impression from the one of the person who sits in the seat next him. Our powers of observation, differ radically. Whenever an accident occurs, there are always conflicting versions of it. Some of the eyewitnesses tell the happenings one way, some another, often in direct contradiction to the first version. Only one

accident occurs and they all witnessed the same thing. Yet the reports conflict. It is due to an accepted psychological phenomenon which we must counteract by training ourselves to observe the essentials, the important thing, instead of being distracted by irrelevant details. We must train ourselves to see accurately. Professor John Talcott Williams, for many years director of the School of Journalism at Columbia University, had an interesting method of training the young reporters who were following the journalistic courses. He installed a projection machine in the School of Journalism and rented films from time to time. The film, which usually contained some exciting event, would be run off for the students. Then they would be required to write a report of the event which had taken place in the film. The reports would be read and compared. Of course none of them coincided absolutely. In real life, an accident cannot be restaged in order that the reporters get it accurately. But here is where the value of the film came in. The picture was run through a second time slowly so that the students could see where they had made their mistakes and where they had become inaccurate. This device, Professor Williams says, helped the students enormously in getting a thing right and getting it the first time.

We have said that each person brings his own point of view to the theatre with him, a view that is the result of his own training or interests. The critic is no exception, but if he is to criticize a play without prejudice, with clear eyes and an open mind, he must divorce himself from the hampering influence of his personal point

of view. He must cultivate, as it were, a universal attitude of mind. He must strive for disinterestedness to the highest degree. His criticism should be free from such determinants as politics, religion, or financial emolument. He must not show, or indeed feel, any antagonism toward the matter he is reviewing. He must know his subject in its every phase and every angle: the technical, the pictorial, the histrionic, the dramatic, the ethical, the psychological. He must write with his finger upon the pulse of production. He must augment his equipment as a critic by learning all there is to be learned about his profession, by reading all available literature upon the subject and by applying this acquired knowledge to the daily practice of his art. These are the days of the specialist, of the finished technician. The unskilled laborer is archaic and obsolete. Only the fittest will survive.

But it is not enough that the critic should be thoroughly conversant with all the laws and principles governing his art. In order that he may acquire standards of comparison he must have an intimate acquaintance with the fundamentals of the other arts. How can he either praise or condemn the settings in a photoplay if he know nothing of composition? How can he point out the artistry of lighting if he be blind to the tonal effects produced by minute gradations of light and shadow? How can he appreciate the elucidation of a thought through action if he entirely ignore the study of mimetic expression? How can he be competent to tell his readers why a play fails to hold the attention of the audience if he know nothing of the laws of sus-

pense? Obviously the critic must obtain his equipment before he approaches his task. Accordingly as his equipment is great or less, will his criticism ring false or true.

At the present time there is a great dearth of trained critics in the field of cinematic criticism. The work of the good critics stands out from the mass of mediocrity like beacon lights on a dark sea. A great deal of the criticism appearing in newspapers and trade journals, however, is written up by the publicity department of the producing company, the influence of the company overshadowing the writer. The papers are content to publish this inadequate and often misleading criticism because the general impression is that the photoplays which are being put on are not worth much more. Editors feel they are certainly not worth the time and the keen intelligence of their ablest writers. This impression prevails in spite of the fact that a few of our most brilliant New York journalists have identified themselves with cinematic criticism. Granted that most of the photoplays shown upon the screen are not worthy of much consideration, there is yet some good in the worst of them as well as some bad spots in the best of them, which ought to be held up to public attention, if the people at large are ever going to appreciate and demand the best in photoplays. The vast majority of people are in need of guidance in the matter of photoplays. It is no longer a question of giving them what they want. It is a question of so directing their tastes that they will want what is best. And they can come to know what is best only through that organ of universal

enlightenment, the public press. Therefore, the cinematic critic ought to take his mission in life seriously. He ought to learn all there is to be learned about his profession, cultivating a knowledge of all the other arts from which the photoplay borrows, or which it utilizes in achieving its effect in order to build up standards of comparison. Sometimes the inadequate criticism of current plays is due to the more or less antagonistic attitude the critic adopts toward the motion picture. He is accustomed to disparage and belittle "the movies." Therefore, he cannot put any sympathy into his work. Often his criticism is not analysis, but vituperation and abuse. The person who cannot see the possibilities of the photoplay as an art form, who cannot recognize its beauties and powers even in its present undeveloped state, is not abreast of progress.

Another reason why cinematic criticism is often a failure is that, although excellent writers turn their hand to it, they belong to other fields. A dramatic critic is not *ipso facto* a good cinematic critic, nor is a photoplaywright even necessarily a good critic of motion pictures. He may know his art and the principles that govern it, but he may not be able to apply the knowledge to other people's plays. Aristotle, the greatest critic the world has had, called by Dante "Master of All Who Know," criticized the drama but, so far as we know, never wrote a play. It does not follow that a good critic of the drama must be a good dramatist, any more than it follows that a good dramatist must be by nature a good dramatic critic. Cinematic critics must be trained in order that they may educate the public up

to what is best in photoplays, which knowledge will in turn lead them to demand the best from exhibitors and producers. At present, as all of our intelligent cinematic critics will agree, it is too often a case of the blind leading the blind. Cinematic criticism will doubtless be of the same slow growth that characterized the development of both literary and dramatic criticism, but it is bound eventually to come into its own.

When this millennium is finally arrived at, there will no longer exist the crying need among motion picture theatre-goers for guidance in the matter of choosing their "movies" which characterizes the public of the present day. In spite of the fact that people have been attending photoplays for years, they do not seem to select their entertainment intelligently. Too often they "go to the movies" instead of going to see a particular play. They do not exercise their selective faculty. Their choice is usually the result of accident. They go to the theatres nearest their homes, or nearest to their places of business, or nearest to the spot where they happen to be at the time. People would not think of going to see a play in this haphazard fashion. They "drop into a movie for an hour or two," but would not dream of "dropping in" to a theatre without bothering to see whether the play was a burlesque, a musical comedy, or a problem play. Indeed, great is the time and thought usually consumed upon the purchase of a theatre ticket. This is partly due to the fact that a greater expenditure is involved, partly to the fact that there is a dignified dramatic criticism to guide people in their choice of plays, and partly to the fact that a

play stays at a theatre for a goodly length of time, thus giving the public opportunity to become more or less acquainted with it. Yet none of these reasons prohibits the individual from choosing his "movies" with equal care and discrimination. He can become acquainted with the policies of the various companies and the type of picture they produce. If he is interested in a certain play, he can call up the exchange and readily find out at what theatre the picture is being shown. Much of the misunderstanding and indifference in regard to photoplays lies in this failure on the part of the individual to exercise his powers of selection.

A serious minded gentleman who was always loud in his diatribes against the motion picture, was discovered to be attending a theatre owned by a company who exhibited scarcely anything but their own products, which happened to be melodrama of the worst sort, salacious, vulgar, revolting. The theatre happened to be near the gentleman's house and it never occurred to him to seek out another. His ideas of photoplays were based entirely upon the impressions he formed there. He believed all photoplays were alike. A column or two of praise or warning in the morning paper might easily have remedied this. Unfortunately the company was one which had wide advertising as to the excellence of its wares.

Sometimes it happens that when people have carefully thought over the photoplay they would like to see, they get to the theatre only to find that particular play has been replaced by a new film. Rarely does an exhibitor book a film for a run of more than a week. A

step in the right direction has been taken, however, by Mr. Hugo Reisenfeld, manager of the Rialto and Rivoli theatres in New York. He has taken over the Criterion Theatre where he plans to run pictures for several weeks at a time, as long, in fact, as they prove an attraction to the public. The success of this venture, if Mr. Reisenfeld carries out his original idea of showing the photodrama by itself, will, at all events, be an argument either for or against the program system. It is only fair to add, however, that a great deal depends upon the happiness of his selection. Single exhibition of this sort has already been done, of course, in a number of isolated instances, as in the case of "The Birth of a Nation," "Joan the Woman," "Jack and the Beanstalk," "Broken Blossoms," "The Fall of Babylon," and other plays that were shown to Broadway audiences for several consecutive weeks, amounting in some instances almost to a season.

We have said that the field of cinematic criticism or journalism offers a rich opportunity for the writer who desires to make criticism his profession. Magazines, newspapers, and periodicals need trained and able people who can write not only criticisms and reviews, but also special articles on photoplay subjects. Such articles may be in serious vein, as the ones that appear from time to time in *The New Republic*, or they may be in lighter vein, as the articles of Mr. Rob Wagner, which are frequently published in the *Saturday Evening Post*. The free-lance writer can do his bit in helping the public to a better appreciation of the photoplay as an art form by writing such articles and choosing his

market as carefully as he would select a magazine for his short story output. If his articles are worthy of being printed, he will be able to find a market for them. *The New Republic* does not make a practice of printing criticisms of photoplays, but it printed Mr. Vachel Lindsay's article on "The Romance of the Redwoods" in which Mary Pickford played. Everything depends upon getting the right article to the right publisher. Once more the law of supply and demand works out.

But important as is the critical point of view to the prospective journalist, it is still more important to every photoplaywright. Whether or not he ever intends to write a line of criticism, he must nevertheless cultivate his critical faculties. The greatest asset which the writer of photoplays possesses is the motion picture theatre. The theatres are the laboratories for his study, well equipped for purposes of analytical research. There he can see the work of others. He can observe the ways in which they handle their material. He can reason out the appeal of a play, or the lack of appeal in a play. He can learn half a dozen things pertaining to his craft in the space of one five reel picture. He can ascertain where the writer made his mistakes or successes, and go home and do otherwise or likewise, as the case may be.

In order to criticize a play with discernment, the student should sit through at least a second showing of the picture, and whenever possible a third. The first showing goes by while he is following the story. The second time, since he is now acquainted with the threads of the narrative and no longer in a state of suspense, he can give his attention to the structure of the play. The

third time he can appreciate the technical effects. He can follow the continuity, observe the titling of the picture, the lighting, the photography, the composition, camera positions, and such devices as the fades, irises, vignettes, and double exposures. A well known scenario editor has said that the intelligent student with an eye for detail and a mind for analysis can get more out of seeing a good photoplay through three times than he can get from watching a production in the making in a studio for hours at a stretch.

Having thus developed his critical faculty upon the photoplays of other writers, and having sharpened his analytical powers upon material in no way dear to him, he can begin to apply his keenness to his own creations. Every one of us is apt to be gentle with our own faults and foibles. If we are mothers and fathers we extend this leniency to our children. If we are writers we extend it to the children of our brains. We are unable very often to disassociate ourselves from our work. This must be overcome if we are ever to be successful writers. We must be able to dissect our writings with the greatest coolness and calculation. We must become adept at destructive and constructive criticism, that is we must be able to tear a play to pieces and rebuild it in our imagination. The writer who discards a work because it is faulty is not an artist. He should be able to put his finger upon the weak spot, give a reason for its existence, and straightway apply the remedy. If a thing is worth while doing in the first place it is worth while remodeling. The writer must learn to discard the false and retain the true.

Careful consideration, then, of the work of the best scenarioists, the best directors, the best actors, and the best authors, will be like bread cast upon the waters. It will have a direct return in enriching the powers of the writer, increasing his value, and thereby decreasing his chances of failure.

CHAPTER X

THE PHOTOPLAY MARKET

THE ultimate aim of the writer of photoplays is production. And since production involves large sums of money, it is of necessity a commercial transaction. There are no patrons of the motion picture as there used to be patrons of the arts and belles-lettres. There has appeared no altruistic millionaire who desires to devote his gold to artistic productions. The photoplay is not endowed. Producers are in the business purely for the profit that may be derived from it. They invest hundreds of thousands of dollars in photoplays and they expect interest at a high percentage on the money invested. The cost of production is so enormous, the studio equipment for taking the picture, the laboratory equipment for developing the negative and making the positives, the corps of staff writers for continuity writing and the machinery necessary for selecting and rejecting manuscripts, the publicity department, the exchanges maintained for the renting and releasing of film, to say nothing of the salaries of the actors, actresses, directors, cameramen, expert film cutters, and artists for the art-titling department, down to the carpenters who build the sets, and the electricians who manipulate the lighting—all of this has to be paid for out of the earning capacity of the picture. A hundred thousand

dollars has been expended and must come in again through ten-cent pieces and quarters paid at the box office. As a result, producers will purchase only pictures on which they are reasonably certain of a profitable return. The cinema composer, therefore, must temper the sails of his artistic standards to the wind of commercialism. He must keep constantly before him the financial problems that beset producers. He must make them compatible as far as possible with his art. The fact that an Inness painting may bring fifteen thousand dollars in the open market makes it none the less a work of art. The analogy holds for the photoplay. It does not follow that because a screen drama is commercially successful it is inartistic and unlovely, or because it is artistic and beautiful that it is a financial failure. The ideal is to attain both artistic merit and monetary return.

There have been some very lovely photoplays produced that have been somewhat of a failure financially. Maeterlinck's "Bluebird"; "Prunella," originally written for the stage, "The Seven Swans," an adaptation of an old fairy tale in which Marguerite Clark played; William Locke's "Stella Maris," in which Mary Pickford played; none of these brought in riches to the coffers of their respective companies, but this does not establish the fact that the public does not appreciate artistic pictures. The failure may have been due to some accidental cause—lack of sufficient publicity, a waning in the popularity of the star, or the lack of a star, as in the case of the "Bluebird," or neglect on the part of the exhibitors to book



Neighbor Berlingot and her little sick daughter in the Artercraft adaptation of Maeterlinck's play, "The Blue Bird." Character is delineated by the facial expression of the old woman as well as by the kindness of her action. The flickering flame of the candle is symbolic of the failing health of the child, while the gloom and the failing light of the room are symbolic of the shadows of sickness which hang over the cottage. The picture is an excellent illustration of an artistic setting which was obtained with very little cost.



the film for the theatres best suited to the picture. "Prunella," for instance, would scarcely be a wild success with an audience in the Ghetto, while it would probably appeal strongly to an audience in the vicinity of a university.

And let us pause in passing to remark that this seems to be one of the difficulties in the film field—the failure to get the right pictures to the right people. In order to make a picture that will appeal to everybody, either the intelligence of the educated people must be insulted or the capacity of the lesser mentalities must be slighted while the meaning of the picture passes over their heads. The solution is a simple one. Producers should offer different types of pictures, and there should be corresponding types of theatres in which to exhibit them. A step in this direction has been taken with the building of the Eastman Theatre in Rochester. The idea is to provide a temple of the arts, a fitting home for the best that can be offered in pictures, for the adequate housing of the good, the beautiful, and the true. Only pictures of unquestionable excellence will be shown there. No provision has been made for procuring these pictures, however. Unless its sponsors produce the films themselves, they will find a dearth of subjects very shortly. The present condition of the market is exceedingly impoverished as far as works of art are concerned. In the drama, different theatres offer different types of plays. The entertainment offered at the Columbia is not the same as that offered at the Belasco. The diversion of the New Amsterdam Roof in New York differs from that of the Little Theatre or

the Greenwich Village Theatre. Theatregoers recognize this and can choose their entertainment accordingly. Not so with the photoplay. The motion picture theatre that exhibits a little gem of pictorial art to-day may show a lurid melodrama to-morrow. Besides, there is no cinematic criticism to help the unsophisticated to avoid the pitfall as there is in the drama. The day will undoubtedly come, however, when "movies" will no longer be merely "movies," but will be looked upon as possessing shifting values that will run the entire gamut from excellence to trash. Photoplays will have individuality and will stand on their own merit without the supporting aid of a "program" of soloists and orchestration. Some will fit the needs of some minds and some of other minds.

It is impossible to believe that producers will go on indefinitely trying to attain the impossible, that is, making pictures which will appeal to a universal audience. The motion picture audience is not a unit. It is made up of people of varied intellectual and social planes. No picture can be conceived which will have a universal appeal. Publishers would not attempt to publish a book that will appeal to everybody in these United States. They publish fiction, poetry, history, travel, thus catering to catholic tastes. Motion picture producers and exhibitors must do likewise.

Producers believe they have an uncanny sixth sense whereby they detect accurately what the public wants. As a matter of fact, the public is a vast aggregation of people made up of highly diversified component parts and is therefore incapable of being diagnosed with any

degree of acumen. How can producers know what the public wants when the public itself does not know? It is impossible to take a cross section of humanity and reduce its likes and dislikes, its penchants, and its prejudices to last analyses. In reality, the producers give the public, not what it wants, but what they themselves want. Take the matter of costume plays for example. They are essentially pictorial and artistic. They are fitted by nature to screen reproduction. But they are difficult and expensive to produce. A great deal of research is necessary for the costumes, the period furniture, the mode of speech, the accessories. Even with extraordinary care, anachronisms are apt to creep in. For these reasons the companies dislike to produce them, and they cover their reluctance by the dictum that the public does not like costume plays, that they like to see modern, everyday people in modern, everyday clothes, and do not care to look at heroes with swords, in wigs and lace ruffles, swashbuckling upon the screen, or heroines in powdered wigs and black patches coquetting in the fashion of an age that is gone by. They say this authoritatively despite the fact that some of the most successful photoplays have been costume plays, notably "The Birth of a Nation," "Joan the Woman," and "The Woman God Forgot." Even a play like "Rebecca of Sunnybrook Farm" was a costume play. The costumes were simple, but they belonged to outworn fashions that had to be resuscitated for the purpose.

This fault may, of course, lie with the exhibitors rather than with the producers. Producers are as bound

by the demands of the exhibitors as tightly as the writers are bound by the mandates of the producers. If exhibitors will not book the film, the company cannot realize upon it. And the exhibitor gets erroneous ideas as to what the public likes or else inflicts his personal taste upon the audience and labels it theirs. It may be, too, that they attempt to gauge public feeling by inadequate methods. For instance, an exhibitor is supposed to send in a report to the producing company as to how the play "went" in his town. He may be showing a perfectly detestable piece of rubbish on a certain night. It may be a clear night, or it may be a holiday night and the crowds, looking for something festive to do, may turn out in great multitudes for the "movies." It would not have affected the attendance if either Beerbohm Tree in "The Merchant of Venice," or Miss Lillian Lurem in "Devil's Desire," were being shown. There is probably only one source of entertainment in town, and they will go to it whatever it may be offering. The exhibitor will report to the company a "tremendous hit." The next night it may be raining, or there may be a minstrel show in the high school auditorium. "The Merchant of Venice," however, is being shown at the picture house. Oh well, the audience can go to a "movie" any time, but the minstrel show comes but once in a winter, so Shakespeare is unfolded to a scant audience. And the exhibitor reports "failure" and the producer wipes that type of play from his slate. Or it may be that the exhibitor carefully takes his stand in the lobby to hear the comments of the people as they come out of the theatre. Mrs. Smith, who is a feather-



From "The Woman God Forgot," a costume picture of the time of the Aztecs, in which neither trouble nor expense was spared in making the film historically correct down to the most trifling detail. Note the harmony of the lines of the picture.



brain and has the display of beautiful clothes as her "grand passion" is bored to death with Ibsen's "Doll's House." She announces the fact loquaciously as she passes out, vehemently condemning the evening as wasted. Mrs. Average, however, has been immensely impressed and although she is thinking deeply, may say nothing. An empty vessel makes the most noise. Remarks register upon the exhibitor in the lobby. Mental attitudes do not. So the nays carry the day. Oftentimes, the fault is due to lack of proper preparation. The information given out by the theatre is sometimes misleading, as for instance the famous advertisement for the above mentioned play appeared outside a theatre in the middle west: "A Doll's House—Come to-night and Bring All the Kiddies."

We said a little while ago that there are in the history of the motion picture some beautiful and artistic photoplays that have been commercially attractive. Notably among these is "The Miracle Man." The public recognized its merit as a photoplay of photoplays, and received it with acclaim. It had a message for the public, a heart message that everyone could understand, whatever his race, color, religion or previous condition of servitude. The message could be summed up in two words, "I believe." When the play was finished the shallowest soul in the audience felt inspired and revived. And yet the play was beautifully simple. It was poignantly dramatic. It was a quiet play, we might almost call it a static play, with scarcely any motion, merely hidden spiritual forces at work. The play accomplishes something.

In direct opposition to this is Mr. Griffith's production "Broken Blossoms." The photoplay was adapted from the story in Burke's "Limehouse Nights," called "The Chink and the Child," a sordid, horrible story, if ever there was one. Mr. Griffith made the story over into a surpassingly beautiful play. The finished artistry of the piece shows the touch of a master hand. But the play was somewhat of a commercial failure for all its marvelous technique. It had no message—unless the rather revolting example of the triumph of the religion of Confucius over that of Christ. It may be brought out as an ameliorating fact, however, that one Chinaman does not make Confucianism, nor one Englishman make Christianity. Because one individual Confucianist is better in private life than an individual Christian—and there were no indications in the play that "Battling" Burrows *was* professing the principles of Christianity—it does not follow that *all* Confucianists are better than *all* Christians. It is the old fallacy of deductive reasoning known as "non sequitur." But even aside from all this, waiving the religious or philosophical aspect, the photoplay accomplishes nothing. It makes us sad without holding out any strength through that sorrow, the touchingly sweet nature of the little girl is drowned in tragedy. We are overwhelmed with pity for her, and that is all. It may emphasize our hatred of cruelty, but it is a generally accepted fact that as exponents of civilization, we already hate it before we go into the theatre. It's an old lesson that everybody has learned.

"The Whispering Chorus," a De Mille production,

was another photoplay with a message, although it was not as lofty in theme as "The Miracle Man." "The Whispering Chorus" symbolized our evil promptings and impulses. Symbolism was carried out through the entire play. John Trimble, who listens to the promptings of the Whispering Chorus, absconds with bank funds and takes refuge in an island used for city refuse. He is an outcast from society as is the rubbish that is tossed there. One night the river washes up a corpse. John has killed himself spiritually and feels he therefore may as well be dead to the world. He destroys the face with lime and dresses the corpse in his own clothes, hinting in the note-book in his pocket that there has been foul play. He would prefer his wife to think him a victim of wrong-doing rather than a wrong-doer. The loss of the bank funds and the murder of John Trimble are pieced together. Somebody has murdered John Trimble. It must be the man who was seen escaping from the island. And so we find John Trimble in the unique position of being wanted for his own murder. Here the symbolism is this. He has murdered the spiritual John Trimble and he, and he alone, is responsible for that murder. When, in order to save his wife, who has married again, from the disgrace of knowing he is still alive, he atones the murder with the supreme sacrifice of his own life, the message that we hurt only ourselves by our misdeeds and that we must surely make retribution to our spiritual selves, is engraved upon the minds of the audience. The "Bluebird" is another photoplay with a message, preaching the doctrine of happiness. It comes in the

category of the artistic photoplay but unfortunately cannot be said to have been commercially attractive. Nor was "Prunella," nor was "Stella Maris."

A photoplay, then, ought to have some sort of a message, a *raison d'être*, something that is ennobling, something that will awaken thought, something which will make the audience better for having seen it. This does not mean, however, that the story must be propaganda. Producers want drama, not sermons. They need writers, not preachers. As Mr. Clayton Hamilton puts it, "A theatre audience . . . does not come to be edified or educated; it has no desire to be taught. It seeks amusement." There are certain broad types of story that are labeled "not wanted" by the companies. Stories dealing with difficulties between capital and labor, the white slave traffic, the underworld, stories in which evil triumphs over good, stories reflecting on a race, class, or creed, those which make sport of afflictions or deformities, and in general, those which are of too sordid or too morbid a nature. Care should be taken by the writer that his story does not reflect upon any department of the National Government. In a photoplay issued some time ago some of the most significant parts of the story had to be eliminated because they reflected upon the judiciary of the United States. This elimination should have been unnecessary.

Cases in the courts, decision on which is still pending, should not be made the subject matter of photoplays. Suicide, arson, and burglary are subject to censorship. It is not the theme that is objectionable but the treatment. The act itself may not be shown but

may be suggested. This makes the showing even more dramatic than if the harrowing details were projected before our eyes. It gives the imagination full play. We have an opportunity to use our power of reasoning. A flash-light playing about a darkened room, next morning a glimpse of an empty safe, and we have suggested burglary. Here is a man half-crazed by hunger, perhaps, who has been refused work by a farmer. We see him skulking in the hayloft. He has matches in his hand. We cut to the farmhouse. The family in peaceful contentment are gathered together for night prayers. Suddenly the farmer looks toward the window with horror written large upon his face. The audience knows at once what has happened. In the case of suicide, a revolver with an empty chamber may suggest the deed, or as in the case of a recent photoplay, a few bubbles upon the still surface of a quiet lake tell the tragedy more plainly than words. In Ibsen's "Little Eyolf" the scene is laid in a home upon the banks of a fiord in Norway. Little Eyolf is a cripple and is forced to walk with a crutch. The action of his drowning takes place off stage, of course, but the intelligence is conveyed to the audience with startling effect when Rita Allmers rushes in with wide, scared eyes, and says "the crutch is floating." We guess what has happened as soon as the words are out of her mouth—they picture the whole scene for us dramatically.

Some states, notably Pennsylvania and lately New York, have a state censorship of all pictures. Legal authority is delegated to a small group who decide for the state what the people shall or shall not see. These

boards are very often political, and their abuse of power has created much opposition to legal censorship. Very often their mandates are arbitrary and rather amusing. In Pennsylvania, for instance, no woman may be shown smoking, and delicious irony, no politician may be shown to be a crook. At one time the statue of a politician had to be hauled from its pedestal in order to have necessary repairs made. The news weekly showed the work as it was being done, and the audience went mad with delight, because the statue hung suspended with a rope around its neck. He was getting his just deserts at last.

However, such censorship is for the most part local, and does not have to be heeded by the cinema composer. His endeavor should be to choose a subject that is attractive dramatically, artistically and commercially, and treat it to the best of his ability. If his subject requires the acting of clever children he should try to pick out a company which numbers juvenile actors or actresses among its staff. The same holds true in regard to subjects that call for animals. This need may decide the destination of the script.

It may be said in this connection that different companies have different staffs and different stars whose labor they control, and therefore the scenario needs of companies differ as radically as do the fiction needs of the current magazines. The story that is fitted to the *Atlantic Monthly* is not at all fitted to the *Saturday Evening Post*, nor would an article suitable for *Vanity Fair* do at all for *The New Republic*. The analogy holds good for the photoplay. The type of story suit-

able for a little ingénue would not be suitable for Clara Kimball Young, or Pauline Frederick. A story that would be splendid for Nazimova would be a dismal fiasco for Vivian Martin or Enid Bennett. The writer must keep in mind, therefore, which companies are releasing the work of which stars. This is not at all difficult to do, if he follows the releases, or reads the motion picture trade journals with fair regularity. Armed with this knowledge he will not disclose himself as a hopeless amateur by sending a story obviously suited to Frank Keenan to a company which needs stories for Charles Ray.

Nearly all of the big companies have a very thorough and efficient method of dealing with manuscripts submitted. Every story is carefully read and a record kept of every story submitted with its criticism. Mr. De Mille, speaking for the Famous Players-Lasky Corporation, says:

"As the drama is the most democratic form of amusement, so is scenario writing the most democratic and popular form of indoor sport at the present time. Inexperienced writers dash off scenarios as they would a letter home. It takes one of our trained staff writers from four to eight weeks to prepare a story for the screen. Amateurs think they can turn them out at a rate of three to four in an afternoon. We encourage scenario writing as much as possible because it may disclose a latent talent, but unless there is some degree of intelligence in preparing the story the talent will be entirely submerged in a sea of words. All the talent has to do is to stick its periscope up a little above the sea and we can sight it immediately. Running through the files the most frequent criticisms I find are as follows:

'Too unpleasant a subject—morbid or dealing with the underworld or white slavery.'

'Rambling story—covering a period of twenty years.'

'No sympathy—lacks a knowledge of human nature.'

'A story founded upon illogical premises—so there could be no logical conclusion.'

'Fundamental idea of no interest to the average audience.'

'Filled with incidents but not leading to a climax.'

'No suspense—the ending of the story is seen long before the picture is well under way.'

'Lack of dramatic sense—this exists in seventy-five per cent. of the plays received.'

'Open repetition of plays already seen upon the stage or screen.'

'No reason for story—lack of characterization.'

"Out of every two hundred manuscripts submitted to the Lasky Company one of them may contain an idea that will form the basis of a photodrama. There is no inner circle of Lasky writers. In fact that organization is continually spending thousands of dollars finding the people who can write the kind of plays they require. The story requirements for a Lasky five reel production are as follows:

First—Fundamental idea of interest to the average spectator.

Second—Logical premises, logical sequence, logical conclusion.

Third—Characterization, action.

Fourth—Dramatic value in situations, or the physical punch.

Sixth—Constant growth—progression of the story.

Seventh—Beauty, harmony, simplicity, color. By simplicity is meant for the story to run along in one straight channel and not have a number of branches.

Eighth—Picturesque value.

Ninth—Novelty in treatment.

"And after all of these, it must have the breath of life,

it must live, it must be human, feeling. A story which does not contain practically sixty per cent. of these requirements is returned simply with the comment—'not available.' However, if there is any sign of possibilities it is criticized by one or more of the Lasky experts and then returned."

This is a fairly accurate summary of the Lasky attitude and of the Lasky needs. There is this to be said in addition, however: The number of original stories bought by that company are comparatively few for this reason. The original writer does not always possess all the qualities listed, whereas the professional fiction writer usually is an adept in the trade of story making. Therefore the company prefers to buy material through the medium of the magazines or the copyright book. These stories already bear the stamp of success upon them. The companies argue, logically enough, that if the public has shown its appreciation of a novel or story it will be sure to like the same story when it is shown through the medium of the screen. The popularity of the book has advertised the picture before it has ever reached the screen and the photoplay is bound to profit by that advertisement. It is precisely for publicity purposes that a company will pay exorbitant sums not alone for a "best seller" but even for mediocre fiction. Now this, of course, from the point of view of art, is all wrong. Stories that are written for publication are often far from suitable for the screen. They have to be so changed and altered that in the last analysis their own author would be unable to recognize them. This alteration is not done merely through the

spirit of wanton destruction as so many authors in their diatribes against the "movies" declare. It is done because the material is not fitted to screen needs. The story may lack plot action, cinematic characterization and (possibilities for) pictorial attractiveness. These values must be present and there is nothing else to do, once the book or play has been bought, but rearrange it or recreate it until they are present. The very authors who are loudest in their protests against the destruction of the scenario writers are themselves responsible for the crime. If they would learn the art and craft of motion picture writing, the needs and the limitations of the screen, if they would then write directly for the screen instead of indirectly through the stage, the publisher, or the magazine, their wails of lamentation would be heard no longer. For then and then only would the material be suited to the medium of pictures, and merely the slightest changes would have to be made by the continuity writer. Better still, they could become trained scenarioists and write the continuity themselves, if they would but invest the perseverance and labor needed in the apprenticeship. They know, however, that there is more emolument from a story that has previously been staged or published, and since the tendency of the day is materialistic, they substitute the Goddess of money for the Goddess of art, and continue to sell their talents. Yet, having pocketed the gold they cry aloud that their brainchildren have been mutilated, like a judge having received bribery decrying the injustice of the law. Their dignity and their sense of the fitness of things, if nothing else, should keep them silent. There is no

force constraining the writer to part with the product of his pen for the paltry sum of thirty-five or forty thousand dollars. Probably the blame rests as much with the producers who keep on paying exorbitant sums to fiction writers for unscreenable material as with the writers themselves.

Very often writers who have figuratively torn their hair over the devastated remains of their genius, have later encountered the same difficulties when they themselves attempted to translate from the terms of one medium into the terms of another.

A well-known dramatic critic wrote an article in the nature of a "never again" decision for the *Pictorial Review* some time ago, in which he berated the "movies" for changes made in his own work and that of Miss Rachel Crothers and others who had all more or less sworn that never again would they sell their stories to motion picture producers. He did not excuse the director or the scenarioist for any of the changes by saying that they were necessary, as no doubt they may have been. He declared the story should have been filmed exactly as it was written. Yet shortly after the same critic was responsible for the work of adapting the short story of O. Henry, called "Roads of Destiny," to the stage. Many and various were the alterations which he deemed it necessary to make, in explanation of which he would probably tell you that translation from one medium to another demanded them.

We have said that the solution to the problem attending upon adaptation is to eliminate the necessity for it entirely by having the writers learn the science of

photoplay writing and write directly for the screen. If, however, they insist upon writing stories and stage plays which they plan to sell indirectly for the screen, since their market value is practically doubled thereby, let them at least learn all that it is possible to learn about the photoplay, and then write their stories with the screen in mind. Some writers do this unconsciously. Mr. Rex Beach, for instance, wrote stories admirably fitted to screen needs long before there was a possible market for them. He seems to visualize his story as he composes it and therefore writes in terms of action. The late Cyrus Townsend Brady likewise wrote stories that were essentially photoplay material before screen production had come over his horizon. The majority of writers, however, can scarcely create photoplay stories consciously, much less unconsciously. They must make the initial effort, concomitant to the breaking of all habits, and rid themselves of the tendency to write "words, words, words." They must acquire the faculty for conceiving and creating pantomime. They must build up a vocabulary of "action" words, words that connote pictures rather than thought. They must study the camera and the mechanism of screen devices. They must study pictorial composition. Then and then only may they set about writing stories which are destined in the last analysis for the screen. If writers would only study their medium thus there would no longer be the unremittant wail about slaughtered material. This at least would be the *via media* between art and commercialism.

One of the most frequent questions that is asked

scenario editors by writers who are endeavoring to sell the product of their brains is this: "Is it a good policy to write for a particular star?" The answer is inevitably "yes." The usual economic relation of employer and employed exists between the "stars" and their companies. Material which fits the histrionic talent of their employees is just so much commercial gain to the producer. A story which is composed directly for and around a personality is bound to throw its grace and charm into high relief. Often the playwright is inspired by some attractive mannerism, by some trick of expression, by some facility in expressing emotion, to write a play which will serve to bring out these assets as indirect lighting brings out the beauties of a painting. Producers are not blind to this advantage.

It has been said that Barrie wrote "Peter Pan" for Maude Adams. Whether or not this be so, the play seems to sum up her personality. It is almost impossible to imagine an actress who could better act the part. The history of the drama discloses the fact that dramatists of all ages, from Shakespeare to Racine, from Molière to Barrie, have written their plays for particular actors and actresses.

With such illustrious precedents, why should the photoplaywright hesitate to fashion his plays for and at Nazimova, Elsie Ferguson, or Thomas Meighan? There can be no doubt that a play written especially for a certain star will fit his or her talents better than one written with no one or anyone in mind. Just as certain companies produce certain types of pictures, so certain stars create certain characters. Lillian Gish is

always the "suffering character" (of which Prometheus was the prototype). She is pathetic and forlorn and usually the victim of her own great love. Douglas Fairbanks is the laughing, virile type who snaps his fingers at danger and uses his athletic prowess as a constant means of escape from crucial situations. William S. Hart is always the good "bad man." Charles Ray is the diffident, the hesitating ne'er do well, always dreaming great dreams, always misunderstood, yet always making good at last. Constance Talmadge is the wilful and impetuous young wife whose unsophistication usually precipitates her into humorously unconventional situations. Constance Binney is the débutante type. Nazimova plays the tragic character. All of these luminaries need material which is suited to them. It would be a physical impossibility for Nazimova to play the part of the débutante, or for William S. Hart to capture the comedy spirit of Fairbanks.

The actors and actresses, knowing that plays suited to their individuality augment their stellar worth, receive with joy any manuscript along these lines. The star often has the last word to say upon the purchase of a manuscript. Then there are other stars, who, although they have not a complete voice in the choosing of their vehicles, may spoil a possible sale by refusing to play the protagonist of a particular play.

There are many prophets of the film world who presage the advent of the starless play. The Associated Producers are endeavoring to put the emphasis upon the work of the directors rather than of the stars. It is possible such an era may dawn, but it is hardly

probable. It was the public and not the producers who created stars. In the old Biograph days it was the unvarying policy of the company to disclose no names. The other companies did the same thing. But the public, denied the real names, manufactured names for themselves. They distinguished between "the Biograph girl" and "the Vitagraph girl," and they called Mary Pickford, who was fast becoming a screen favorite, "Little Mary." The companies were quick to see the value of stars and withheld the names no longer, that is, all the companies but the Biograph. They clung to their original plan with the result that the stars went elsewhere, and the directors like D. W. Griffith, followed and carved their names and fame for themselves. This may have been one of the reasons which led up to the ultimate death of the old Biograph Company.

Be that as it may, it is the part of wisdom to accept conditions as we find them. There have always been stars on the stage, and their presence is backed by the logical and sound reason that there will always be degrees of cleverness and skill, there will always be variations of personality and charm. It stands to reason that audiences will admire good acting and condemn the crude. Tastes and judgment and appeals differ. Therefore human beings will always accept some actors and reject others. This condition exists on the screen as well as the stage since the psychology of the audience holds good for both. Hence the cinema composer will do well to write with the stars in mind. He can discover who they are, their personalities, the companies

they are affiliated with, and their needs for material by frequenting the motion picture theatres. A manuscript written for a particular star may be marked thus: "Partners"—Suggested for Miss Norma Talmadge.

There is just one more phase of the expediency of writing for the stars to be considered. A wise playwright will write with the lesser stars in mind, realizing that the more distinguished and well known a star is, just so many more will be the people who are writing stories for him or her. Therefore, the demand for material for that actor or actress will be proportionately less. Whereas, on the other hand, there are half a dozen or more personalities who shine not so brightly in the film firmament and who are in really serious need of material. They are more inclined to buy original stories since their popularity has not yet warranted the expenditure of the large sums necessary for the purchase of books or plays backed by the reputation of illustrious authors.

The market for the serial story in the motion picture field is practically negligible. There are a few companies, as for instance Vitagraph and Pathé, which still make a specialty of serial productions. The stories for these, however, are usually written in collaboration by two or three expert writers who have been tried and not found wanting as creators of thrills *par excellence* . . . such writers as Mr. James Oliver Curwood or Mr. Arthur Stringer. The manufacture of fifteen episodes of unfaltering suspense which breaks at the end of each two reels in a crescendo of emotion, yet immediately takes up the *motif* and carries it still further along

the scale of blood and mystery, is a profession in itself, and very rarely is any material purchased from the free-lance writer. The latter, however, should regard this in the light of a good fortune rather than a deprivation. He will thereby be prevented from attempting to express himself in a medium that connotes artistic suicide. The serial can have no future as an art form. Dramatically, it is a sort of hundred-headed hydra. It has as many struggles as there are episodes, and sometimes even more. It is as easy for the serial to possess dramatic unity as it is for a sentence with fifteen subjects and fifteen predicates to possess the flavor of literary excellence. The serial is never a single entity, never an organic whole. The main road of the theme is cut by frequent cross-roads which lead to nowhere. Defenders of the serial in motion pictures allege that it has as much excuse for being as the serial in fiction form which is sustained by some of the best present-day writers and by magazines of the highest order.

But the analogy between the motion picture serial and the magazine serial does not hold true. It fails for several reasons. One is that the public of the serial is not and cannot be as much of a unit as the public which the magazine reaches. The editor counts upon his list of subscribers. He knows that for twelve successive months a copy of the magazine will be in the hands of the same people. There will be others who will buy the various installments from the stands, it is true, who may have to start the story in the middle, but the subscribers are its chief reading public. The motion

picture theatres in which the serials are shown have also their patrons, their regular audiences. But these audiences vary largely from night to night and from week to week. People are here to-day and gone to-morrow. They may carry their magazine along with them, but they cannot carry away their motion picture. They may pick up a magazine and read the story therein any time during the day or night that they happen to be at leisure. They can follow their motion picture story only by going to a certain theatre at a certain time—let us say on Tuesday night when it has been announced that the serial episodes will be shown. If they happen to have engagements on Tuesday night, if the weather is bad, if they are away from their own neighborhood where the picture is being shown, if they are out of funds for amusements, for any of a dozen reasons they may miss the episode. Missing one of the installments of a magazine serial is a matter easily remedied. Another copy of the publication can be bought at a nearby stand, even back copies may be purchased. With the motion picture serial, however, it is almost impossible to find the same episode being exhibited in adjacent theatres. To follow up a lost reel or two involves the trouble of getting in touch with the exchanges and even then frequently finding that the particular episode sought is no longer showing in that town, or city, or perhaps state. It is for this reason that the companies find their best market for serial pictures in the small towns and villages, where its exhibition each week is an affair of great moment. There is also a demand for the serial in the South American trade and abroad.

Another reason why there can be no analogy between the magazine serial and the motion picture serial is that the former requires no deviation from the form of the usual written story or novel. The technique of the art is not distorted thereby, or controverted into other channels. Galsworthy's "Saint's Progress" and Hergesheimer's "Dark Fleece," both of which first appeared in serial form, required no drastic revision or adaptation before they could be published in book form. The stories did not have to be mutilated for serial publication in order to furnish a sufficient number of thrills for each installment. Editors endeavor to have the story end temporarily at the highest point of interest in that particular stage of its development. They do not as a rule machinate false crises and ruin its logical development. The motion picture serial on the other hand has a form and technique of its own differing from that of the ordinary photodrama. Instead of the gradually ascending straight line reaching to the highest point of tension and the short descending line of the solution or falling action which usually represents the drama, a waving line, vacillating up and down at regular intervals and attaining one hillock slightly higher than the rest at the end, might fittingly depict the serial in diagram. It is a hybrid form at best, with irrelevant causes and complications grafted upon the trunk of the original tree. There have, of course, been some good serials, considering the serial as a distinct form, a law unto itself, but these have been rather the exception that proves the rule. The idea of the serial might be maintained and yet the laws of dramatic art kept invio-

late by producing pictures in series, each story complete in itself, yet bound to the others by the same characters and the same locale. This would be following in the "movies" the precedent set in the fiction world by Mr. Booth Tarkington with his "Penrod" stories and by Mr. George Randolph Chester who is responsible for the adventures of "Get Rich Quick Wallingford." On the whole, the free-lance writer will show wisdom by leaving the serial market entirely outside his calculations.

The educational field of the motion picture has not even been entirely fallowed as yet and does not offer a particularly lucrative ground for the endeavors of the cinema composer. The Educational Film Company is doing what it can, but it must needs confine itself largely to the exposition of scientific processes, phenomena of the animal, mineral, and vegetable kingdoms, the history of industries, and subjects of a like nature. Their aim is to supplement the text-book in the schools, colleges, and institutions for civic welfare. They film places of historic or literary association, and make many beautiful nature pictures. They have not yet reached the point, however, of linking the educational with the dramatic. A great deal of innocuous "education" can be given through the medium of a five reel photodrama. The best sort of education is that which the recipient acquires unconsciously, the sort that comes with the pure joy of reading, the pleasures of traveling, the "harvest of a quiet eye." The day will probably come when there will be both funds and facilities for making pictures that will be at the same time enlighten-

ing and entertaining. The two are by no means mutually exclusive.

The Community Bureau of Motion Pictures has this sort of thing in mind, yet at present they have to be selective rather than productive. A little later on they plan to be in the market for stories which will fit in with their purposes.

In last analysis, the photoplay market is at best an ephemeral thing, of shifting values and transient demands. Often it sets a premium upon the worst material and withholds the guerdon from the best. We have said that the photoplaywright must trim his sails to the winds of commercialism. This is very true. Producers are business men and they measure the author's offering by the golden rule of the twentieth century. Yet it is very necessary, if the photoplay is to progress, if it is to take up and adequately deal with some of the graver aspects and problems of our human existence, if it is to hold its place along with the art of the drama and the art of prose fiction, that the photoplaywright cling to his ideals, having sufficient vision to offer plays that are a few degrees better than the market demands. Through the playwrights must the public ultimately come into a better appreciation of the possibilities and excellencies of the photoplay. Every cinema writer should feel this responsibility as a trust that he is in honor bound to execute. Accordingly, he should work always with a trade journal in his hand and Browning's bit of philosophy in his heart—

“A man's reach should exceed his grasp . . .
Or what's a Heaven for?”

“WITCHCRAFT”

NOTES

THE continuity following was prepared by Miss Margaret Turnbull from an original story by Dr. R. Ralston Reed called “Humility o’ Hedford.” The story won the prize offered by the Famous Players-Lasky Company for the best story written by the students of the course in Photoplay Composition at Columbia University. The prize consisted of a trip to the company’s studios at Hollywood, California, and three hundred and fifty dollars. The story was renamed “Witchcraft,” and was produced in October, 1916.

The synopsis of the story as it was originally written by Dr. Reed is given in order that the student of the photoplay may have an opportunity to observe the changes that a professional writer thought it necessary to make in altering the material for the screen. Most of the changes were supported by substantial reasons.

First of all it will be noted that the nationality of the heroine is changed from a New Englander to a Huguenot refugee. This was because the suspicion and distrust on the part of the colonists was far greater against foreigners than against their fellow-townsmen. The fact that Suzette’s mother could only speak the French language, which sounded mysterious and barbaric to their unaccustomed ears, rendered her more

readily the object of dark hatred and fear. This change necessitated renaming the heroine from Humility to a name suitable to a French Huguenot, hence, Suzette. And the latter change in turn demanded a change in the main title, since the story could no longer be called “Humility o’ Hedford.” The title “Witchcraft” was chosen because it strikes the keynote of the picture. It places and identifies the story immediately in the mind of the audience.

The motivation in the plot was unquestionably strengthened by giving as a reason for Suzette’s marriage her desire to save her mother from persecution as a witch, instead of her inability to pay a mortgage that has fallen due. The first is a vital reason, a poignant motive which serves the double purpose of giving a more logical reason for the resultant complication and in addition, by her spirit of sacrifice, awakens the sympathy of the audience. We would be inclined to condemn a girl who would not let a mortgage go to foreclosure rather than renounce her happiness, while we would admire one who was altruistic enough to give up her happiness that her mother might live.

Again, the original story had two characters, one Elam Flint, chief man of Hedford village and father of the hero; the other Peter Struble, apothecary, notary, and chief magistrate in the town. These two characters were skilfully combined into one, for whom the name Makepeace Struble, true to the quaint given names in Puritanical days, was devised. The action divided in the original between the two was given to one man, thus strengthening the characterization and tightening up the

plot of the story. Next in sequence Young Flint became Richard Wayne, the ward of Makepeace Struble. This obviated the natural difficulties that would arise from their relationship of father and son.

In the final version the old crone of the original story became Nokomis, an Indian woman. This again helps to make the story true to period. It adds a touch of local color, as it were, and saves the confusion of having too many witches in the story, the mother, the crone, and Suzette.

The solution of the two stories are somewhat the same. The governor's proclamation as conceived by Miss Turnbull adds a grain of authenticity, of historic interest, to the story. But aside from this both solutions depended upon a fifth reel rescue, the one from a burning cabin in the woods, the other from the gallows itself. Of the two, perhaps, the original was less harrowing upon the sensibilities of the audience. The changes here seem to be rather negligible, neither gain nor loss.

It will be noted that the synopsis is divided into reels which are marked on the margin, an arrangement which is no longer necessary. In the final copy of Miss Turnbull's script bichrome typewriter ribbon was used, the spoken and subtitles being printed in red. Usually no scene was printed over into the following page, the reason for this being convenience in handling the script for the director.

The continuity is by no means offered as a model of perfection. No script exists which can be set up as a flawless copy. The best of them are scarcely more than 75 per cent. perfect. It is simply given as a working

guide, a *modus operandi*, in order that the student setting out upon his initial endeavor to write continuity, may not be entirely at a loss for a pattern.

Although the usages in regard to continuity writing vary with the different studios to a greater or less extent, the method of procedure is in the main the same, the differences being only in the minor details. Hence the continuity of Miss Turnbull who is one of the foremost scenarioists of the day, may be used as an excellent working basis.

“HUMILITY O’ HEDFORD”

SYNOPSIS

1—Humility Dennison, with her aged father, lands in America from England. They purchase a house upon which Elam Flint, chief man of Hedford Village, holds a mortgage. Flint, a widower, is crony to Peter Struble, apothecary, notary, magistrate, both being disliked by all. Humility in kindness nurses Struble back to health, but he mistakes her humanitarian interest for something deeper. Humility’s father, deceiving her into believing he has money for the mortgage, dies unexpectedly, leaving her penniless. Creditors press. Flint destroys the mortgage upon her betrothal to him. Humility, annoyed by Struble, accepts the lesser of two evils.

2—Married, Flint takes his wife to live in his own house, but the couple are mismated because of disparity in ages, and Flint’s intemperance, which is abetted by Struble. Flint’s son, Roger, a handsome adventurous youth, returns home after many months of trading with the Indians in the woods, and is mistaken by Humility for a thief. In mock subjugation he permits himself to be bound, until released by his father, but the incident proves the foundation of a mutual attraction.

3—Humility, warning an old crone in the woods of her contemplated arrest, is presented with a charm. At this time superstition is at fever heat because of the witchcraft scare in nearby Salem, where several have been hanged as witches. The village gossip or scold is ducked in the pond, women remain indoors at night in terror, etc., etc. Humility tries the charm, rubbing it between thumb and forefinger as directed, and is misled into thinking that she is a witch, and

has accomplished by supernatural power that which comes from natural means. Roger Flint, to avoid a declaration of love, hastens away. In a drinking bout with Struble, Flint becomes abusive, and Humility, attempting to curb his appetite, is brutally driven from home. She seeks refuge for the night in a distant cabin of an aged minister and his wife, where, unbeknown to her, Roger has shortly before sought shelter. Noting the bruises on her body from Flint's brutal treatment, Humility unconsciously wishes her husband dead, then suddenly realizes that she has rubbed the charm as she made the wish. Swayed by superstition, but unconvinced, she tests it further by wishing for young Flint to appear, when lo! he does, declaring his love for her as she sits in the dim firelight stupefied by the apparent mysticism of the charm. A knock is heard, and opening the door, thinking her husband has pursued her, she is arrested on the charge of murder, her husband having been found dead during her absence.

4—Humility is taken back and tried for murder, with Struble as judge. About to be acquitted, when brought to take affirmation of her innocence upon the Bible, she breaks down, and confesses she is a witch, and as such is responsible for the death of her husband. She is sentenced to be burned at the stake.

5—Roger attempts to ride to Boston to appeal to the Governor, but is waylaid by Struble, who shoots at and wounds him. Observed by the Witch, she drags the injured man to the nearby minister's cabin in the woods. She then attempts to tell Humility, but is recognized by the guard, and thrown into the jail with her. There she not only convinces Humility that she (Humility) is not a witch, but also proves herself merely a clever impostor who lives by her wits. Struble comes to Humility, but she repulses him, the Witch hiding in the corner unseen. With this clue, she sees it all. Slipping a scarf through the jail bars and over the head of the sentinel outside, they are able to seize his keys and

escape, Humility to the cabin in the woods, the Witch returning to Struble for revenge. The sentinel gives the alarm, and soldiers, pursuing Humility, attack the cabin. The minister refuses to fight, "I am a man of God!" but changes his mind when a bullet of the volley fired by the soldiers pierces Humility's hand. The soldiers are repulsed, but later fire the cabin. At death's door, and under fire, the minister marries Roger and Humility. Meanwhile the Witch confronts Struble in his house, where through her supposed necromancy, in reality guess-work plus her knowledge of the man, who has wronged her years before, she obtains the written confession that he murdered Flint in the hope of winning Humility for himself. Taking poison, he dies, and the Witch hastens back to the cabin in the woods in time to save all from burning.

“WITCHCRAFT”

STORY OF THE PLAY

(Taken from Strand Theatre Program, Week of October 15-21, 1916).

Until the Governor's proclamation put an end to the folly, hundreds of innocent people suffered persecution in the New England Colonies in 1692-3 from the horrible delusion of witchcraft.

Suzette and her mother, Huguenot refugees, take up their residence in one of these colonies. The mother falls ill and Suzette enlists the services of Nokomis, an Indian, to assist her. Nokomis is considered a witch and Suzette's mother's delirium strengthens the suspicion.

Suzette meets Richard Wayne, ward of the town miser, Makepeace Struble. He accompanies her to her home and is seen by old Struble, who is very angry, desiring the girl for himself. Struble sends Wayne out of the village, ostensibly to join the Governor's staff, but in reality to get him out of the way that he may marry Suzette. He succeeds in convincing Suzette that the only way she can save her mother from persecution as a witch is to marry him, and horrified though she is by the idea, she consents. Just after the wedding ceremony, Suzette's mother dies. Nokomis gives the girl a talisman telling her it will make every wish come true.

Upon his return, Captain Wayne is thunderstruck that Suzette has married Struble, and believing the old man's money her only motive, fails to show her proper respect. He is surprised at Suzette's dignified rebuff, realizes his great love for her and decides to go away—forever.

Struble is brutal to his young wife, and, with the talisman in her hand, she tells him he would be better dead. Shortly

afterwards Struble is taken ill. Suzette learns from Nokomis that the Indians are planning a mutiny and hurries to obtain the assistance of Captain Wayne. In the meantime the old man dies, accusing Suzette of having cursed him, and when Suzette returns she is found guilty of witchcraft and sentenced to be hanged. Wayne and his men save the colony and he succeeds in reaching the Governor, who arrives in time to save the innocent girl, and puts an end once and for all to the folly of witchcraft.

CAST OF CHARACTERS *

SUZETTE

115

4—5—6—8—9—10—11—13—15—17—18—21—22—24—25—
 26—27—29—34—35—36—38—39—40—41—44—47—49—51—
 53—55—56—57—59—65—67—69—71—75—77—79—81—82—
 83—85—87—88—89—90—92—93—95—96—97—99—100—101—
 —103—106—108—109—110—111—113—114—116—117—118—
 —119—120—121—125—126—127—128—129—131—133—135—
 —138—140—142—145—147—149—150—151—153—155—156—
 —158—159—160—162—163—166—167—168—169—170—171—
 —174—176—178—180—185—187—190—192—193—194—198—
 —199.

RICHARD WAYNE—

61

2—7—10—12—14—16—20—23—25—27—29—34—36—38—39—
 —40—41—42—58—61—62—68—70—72—92—98—104—107—
 108—109—110—111—112—115—116—117—118—119—121—
 125—129—130—131—157—158—159—160—162—163—179—
 181—182—186—188—191—193—194—196—198—199.

MAKEPEACE STRUBLE

47

1—5—6—7—20—38—42—48—50—52—54—55—56—57—58—
 61—62—73—76—78—80—81—82—83—85—91—92—93—95—
 97—102—104—107—108—110—111—117—129—130—135—
 136—138—140—144—146—148—161.

* The above is a technical cast of characters furnished by the continuity writer to the director. For ordinary purposes it is unnecessary to give the numbers of the scenes in which each character appears.

NOKOMIS

41

3—8—9—10—11—19—21—28—30—35—86—87—88—89—94—
 —96—97—98—100—101—123—127—128—133—139—141—
 143—145—147—154—165—167—175—177—179—181—184—
 189—190—192—198.

SUZETTE'S MOTHER

21

5—6—11—18—21—31—33—37—49—51—53—55—56—59—
 79—84—89—92—94—96—97.

MINISTER

21

73—76—78—80—81—82—83—85—136—138—144—146—154—
 —161—164—168—169—178—185—196—197.

VILLAGERS—YOUNG MEN, WOMEN, AND

CHILDREN

19

8—10—43—45—47—168—169—171—172—176—185—187—
 189—190—193—194—195—196—197.

LITTLE GIRL OF 8 OR 9

12

4—118—122—124—126—128—131—132—133—134—146—169

GIRL'S MOTHER

8

132—134—140—146—148—161—168—169.

1 OR 2 MEN

8

136—165—167—168—174—176—185—198.

ANNE HARDIN

6

32—33—37—46—60—63.

ANNE HARDIN'S FATHER

7

60—63—64—66—68—74—76.

SOLDIERS	8
155—179—181—186—188—191—193—162.	
SEVERAL ELDERS	6
144—146—154—161—164—185.	
GROUP OF NEIGHBORS—MEN AND WOMEN	6
64—66—68—74—76—78.	
CHILDREN	4
19—86—103—105.	
ANNE HARDIN'S MOTHER	3
46—60—63.	
THE DOCTOR	3
60—63—148.	
OFFICERS	3
92—157—182.	
GUESTS AT WEDDING	3
93—94—97.	
3 LITTLE CHILDREN—2 SISTERS AND 1	
BROTHER	3
132—133—134.	
JUDGE	3
169—172—176.	
YOUNG MEN	2
12—16.	

ELDERLY WOMAN	2
45—46.	
STRUBLE'S SERVANT	2
62—130.	
YOUNG INDIAN BOY	2
137—139.	
TOWN DRUNKARD	1
155	
PORTLY GENTLEMAN	1
155	
TAVERN KEEPER	2
155-157	
2 DEVILS	1
4	
2 WITCHES	1
4	
2 WORKING MEN	1
5	
1 WORKING MAN	1
8	
RABBLE	1
92	
BYSTANDERS AT WEDDING	1
93	

196 CINEMA CRAFTSMANSHIP

LITTLE BLACK DEVIL	1
133	
NEIGHBOR WOMAN	1
134	
CIVILIANS	1
155	
HOSTLER	1
155	
SEVERAL INFLUENTIAL MEN	1
164	
JURY	3
169—172—176	
GIRL OLDER THAN 8 OR 9	1
169	
FARMER MAN	1
177	
GOVERNOR	1
182	
SCOUT	1
182	
HOBBLING OLD MAN	1
188	

SCENE PLOT

INTERIORS

STRUBLE'S OFFICE

1—20—61—102—104—107—108—109—110—111—129

NOKOMIS' HUT

3—35—101—123—127—139—145—147—154

LIVING ROOM—SUZETTE'S COTTAGE

5—6—11—18—21—33—37—49—51—53—55—57—75—82—
88—90—92—94—97

WINDOW—LIVING ROOM—SUZETTE'S COTTAGE

17—31—50—52—54—65—67

LIVING ROOM—HARDIN'S HOUSE

46—60—63

BEDROOM—SUZETTE'S COTTAGE

56—59—77—79—84—89

DOOR—SUZETTE'S LIVING ROOM

69—71

OUTSIDE BEDROOM DOOR—SUZETTE'S COTTAGE

83—85

LIVING ROOM—STRUBLE'S

112—113—114—115—116—117—135—138

BEDROOM—STRUBLE'S

140—144—146—148—161

OLD COLONIAL TAVERN

155—157—179—181—182

FIREPLACE—OLD COLONIAL TAVERN

156—158—159—160

MEETING HOUSE

164—169—170—171—172—174—175—176

CELL

178—180

EXTERIORS AND LOCATIONS

SUZETTE'S COTTAGE

8—9—10—12—14—16—19—32—58—76—78

DOOR—SUZETTE'S COTTAGE

4—70—72—80—87—91—95

WINDOW—SUZETTE'S COTTAGE

13—15

WOODS

2—22—23—24—25—26—27—29—98—99—103—105—106—
118—119—120—121—125—142—149—150—151—152—153—
162—163—166—177—186

NOKOMIS' HUT

28—30—34—36—100—141—143—167

DOOR—NOKOMIS' HUT

122—124—126—128—137—165

INSIDE GATE—STRUBLE'S

38—42

OUTSIDE GATE—STRUBLE'S

39—41

PATH NEAR GATE—STRUBLE'S

40

DRIVEWAY—STRUBLE'S

62—130

EXTERIOR STRUBLE'S HOUSE

136

VILLAGE STREET—FRONT OF HARDIN'S COTTAGE

43—47—64

STREET—BETWEEN HARDIN'S AND STRUBLE'S
44

STREET—FRONT OF SUZETTE'S COTTAGE
7—68—86—131—168—188

STREET—BETWEEN SUZETTE'S AND HARDIN'S
65—73—74

SIDE SUZETTE'S COTTAGE
48

MEETING HOUSE
93—173

HARDIN COTTAGE
45

GALLOWS HILL
183—187—189—190—192—193—194—195—196—197—198—
199

FOOT OF GALLOWS HILL
184—185—191

- 1 MANUFACTURER'S TITLE: NO. 159.
- 2 PRODUCER'S TITLE: WITCHCRAFT.
- 3 FOREWORD: In 1692-3 the New England Colonies were held fast in the grip of a horrible witchcraft delusion. Hundreds suffered persecution, young and old, rich and poor, no one was safe. In Salem, alone, 19 people were hanged before the Governor's Proclamation put an end to this folly.
- 4 SUBTITLE: MAKEPEACE STRUBLE—THE TOWN MISER.

Scene 1

AGAINST BLACK BACKGROUND—(FADE IN.)

Makepeace Struble seated at old colonial desk, looking over his ledger, counting money into strong box, candle lit beside him. He handles the money, mostly gold and silver, lovingly, then looks around suspiciously as he closes strong box and turns to make memorandum in ledger. - (FADE OUT.)

- 5 SUBTITLE: RICHARD WAYNE—MAKEPEACE STRUBLE'S WARD.

Scene 2

BACKGROUND OF TREES AND SUNLIGHT—
(FADE IN).

Richard Wayne, in hunting costume, coming down toward foreground, mounted, looks cautiously about him. As he gets to foreground turning and looking

backward, grins, ducks his head behind horse's neck and rides out of picture toward right. As he does so, Indian appears at foreground extreme left and shoots arrow after him. (FADE OUT.)

6 SUBTITLE: NOKOMIS—SUSPECTED OF WITCHCRAFT.

Scene 3

BACKGROUND OF HUGE COLONIAL FIRE-PLACE—(FADE IN).

Nokomis, an elderly Indian woman (not decrepit), in Indian costume, leaning over iron pot hanging over fire, stirring contents and muttering to herself, reaches up toward mantel over fireplace, pulls down a bunch of herbs from string of them hanging from ceiling. Throws them in pot, still muttering and stirring as the steam from the pot rises like a cloud. (FADE OUT.)

7 SUBTITLE: FANNY WARD AS SUZETTE, A HUGUENOT REFUGEE.

Scene 4

DOOR—SUZETTE'S COTTAGE—(FADE IN).

Suzette, standing outside of colonial doorway, holding old-fashioned lantern with candle inside, which illumines the girl's face. She leans forward, calling. A little girl of 8 or 9, plainly terrified of the dark, runs into the picture, clutches Suzette's arms, and points to closed door. As Suzette looks toward it VISION rises on door of miniature devils and witches, some (if possible) holding door handle, others threatening with pitchforks and broomsticks. (At least 2 devils and 2 witches.) Suzette waves her hand towards them as though brushing them aside and VISION FADES. As door opens slowly and Suzette and the

child stands illumined by lantern light and the light from the house, Suzette smiles at the child and says, "There, you see! There are no devils or witches!" As they move to go within (FADE OUT).

8 SUBTITLE: MAKEPEACE STRUBLE COLLECTS
HIS RENT—IN ADVANCE.

Scene 5

LIVING ROOM—(COLONIAL COTTAGE)
(DAY)

(Hereafter designated as Suzette's Cottage.) (Big fireplace, small lattice window, simple table and chairs of heavy colonial structure, a heavy wooden settee near fireplace.) (For full description of fireplace refer to Scene 133.) (Very little in the room. No pictures on the walls in this scene.) Old Struble enters, looking about him, rubbing his hands. Man comes in with bundle on his shoulder. (This means household goods tied up in table cover or shawl. When box is mentioned later in scene I mean the wooden boxes or chests which served as trunks in those days.) Man throws bundle down in middle of floor, and goes out. Another man, passing him with big wooden box on shoulder, sets it down and also goes out. As he does so, Suzette enters, cloaked and dressed as though having been on a journey. She has her arms about her mother. Suzette, with very daughterly affectionate manner, leads her mother tenderly out of the picture toward the wooden settle in front of the empty fireplace.

Scene 6

THE SETTLE—(LIVING ROOM) (SEMI-
CLOSE-UP)

Suzette and mother enter the picture. Suzette places

the mother on the settle, takes her own cloak and makes a pillow of it. Is asking her mother if she is feeling very ill, when old Struble comes into the picture. The mother is speaking to Suzette. Struble's face shows that he does not understand. He turns to the girl and asks her a question. Suzette nods, says:

9 SPOKEN TITLE: WE ARE FROM THE FRENCH SETTLEMENT. MY MOTHER SPEAKS ONLY FRENCH BUT I SPEAK THE ENGLISH.

Smiles up at Struble, who nods gravely, looking at the girl, gloatingly, noting how pretty she is, and his claw-like hand stretches out toward her, as he notes the little knitted purse she holds in her hand. Suzette looks at him a moment in surprise, and then as he indicates “The rent in advance,” she smiles, opens the purse and puts the money in his hand. Indicates to Struble that her mother is tired and he must go. Struble bows and goes out of the picture with a glance first at the money and then at Suzette. Suzette kisses her mother's cheek, tells her she must go out and see to the rest of their goods. The mother smiles feebly, and nods. Suzette turns and goes out of the picture.

Scene 7

STREET—(OUTSIDE OF SUZETTE'S COTTAGE)

Old Struble going away from cottage up street, meets Richard Wayne (in civilian's clothes) coming down street towards cottage. Wayne salutes his guardian, who indicates the cottage, and says:

10 SPOKEN TITLE: THE NEW TENANTS HAVE ARRIVED. THEY ARE FOREIGNERS.

Wayne indicates: “Is that so?” Doesn't seem particularly interested. The old man shows the money. Wayne smiles and goes down the street toward the

cottage as Struble goes toward his home in opposite direction.

Scene 8

EXTERIOR SUZETTE'S COTTAGE

Suzette at gate, giving man instructions to pick up another chest or trunk, and bring it into the house. Several of the villagers, young men, women, and little children standing near gate, eyeing her—among them Nokomis, basket of berries on arm, stops and looks at the girl. Suzette sees her and the basket, turns and beckons to her.

Scene 9

EXTERIOR SUZETTE'S COTTAGE—(CLOSE-UP)

Nokomis and Suzette. Suzette indicates to Nokomis that she will take the berries from her. Nokomis nods and Suzette says:

- 11 SPOKEN TITLE: MY MOTHER IS ILL. I WILL
PAY THE GOOD MONEY IF YOU WILL
HELP ME.

Nokomis grunts and indicates that she will do so. Starts to follow Suzette towards house.

Scene 10

EXTERIOR SUZETTE'S COTTAGE—(FULL VIEW)

The villagers whispering to each other. One of the men, pointing to the cottage which Suzette and Nokomis are entering, says:

- 12 SPOKEN TITLE: A WITCH AND A FOREIGNER
GO WELL TOGETHER.

The people look at him in fear when he says witch.

Wayne comes into the picture. One of the men detaining him, begins to talk to him. Some of the children start to move away.

Scene 11

THE SETTLE—(LIVING ROOM SUZETTE'S COTTAGE)

Suzette's mother stretched out on settle, rigid. Suzette enters picture, looks at her. The mother begins to cry aloud and toss herself about. She looks frightened. The Indian woman comes into the picture, points at the mother, strokes her head, looking at the girl keenly, and motions toward the door, starts to go. Suzette looks frightened, grabs the Indian woman by the arm, appeals to her. The Indian woman says something again, looking keenly at the mother, indicates: "They will say she is a witch." Suzette shakes her head vehemently, indicates "No, *no!*" Then says:

13 SPOKEN TITLE: HELP ME. WE CAME HERE BECAUSE IN THE FRENCH SETTLEMENT THEY BEGAN TO CALL HER A WITCH.

The Indian woman looks down at the girl, then at the mother. Takes pity on them, remembering that she too is called a witch. Feels bond between her and the pretty white girl. Suzette, nodding her head, indicates, "All right."

14 SPOKEN TITLE: I TELL SHE SICK. I BRING MEDICINE.

Turns and goes out of the picture, nodding her head. Suzette goes to her mother, begins chafing her hands and calling to her. As her mother stops moaning and begins to scream, Suzette looks frightened, puts her hand over her mother's mouth, then looks about her, and goes hurriedly out of the picture.

Scene 12

EXTERIOR SUZETTE'S COTTAGE.

The group of young men and Wayne, one of the young men appealing to Wayne. Wayne is trying to get away from them. He says, glancing toward the cottage:

15 SPOKEN TITLE: HOW SHOULD I KNOW
WHETHER THE MAID BE PRETTY? I
HAVEN'T SEEN HER.

One of the young men laughs and points toward window. Wayne turns and looks at window.

Scene 13

OPEN WINDOW—EXTERIOR OF COTTAGE—
(CLOSE-UP) (FLASH)

Suzette, face at the window. Her eyes show that she sees Wayne.

Scene 14

EXTERIOR COTTAGE—(FULL VIEW)
(FLASH)

Wayne, staring at the window, takes a step toward it.

Scene 15

WINDOW—EXTERIOR COTTAGE—(CLOSE-
UP) (FLASH)

Suzette's face at the window looking at him.

Scene 16

EXTERIOR COTTAGE—(FULL VIEW)
(FLASH)

The men laugh as Wayne turns away from window and goes down street, indicating, "He saw her that time,

all right!" Wayne, angry at being caught, pays no attention to them.

Scene 17

WINDOW—LIVING ROOM—(FLASH)

Suzette turns away from window which she has closed and goes toward her mother.

Scene 18

SETTLE—LIVING ROOM—(SEMI-CLOSE-UP)

Suzette and her mother—the mother reviving. She clutches Suzette feverishly and says: "What did I say? Did any one hear me?" Suzette putting her arm about her, reassures her, says:

**16 SPOKEN TITLE: YOU ARE SAFE HERE.
THOUGH YOU CALL ON GOD WHEN YOU
RAVE, NO ONE WILL UNDERSTAND.**

The mother's fear fades out of her face. She pats her daughter's hand and asks if she is sure. Suzette nods and says she is. Tells her mother not to worry, it will be all right yet.

Scene 19

EXTERIOR SUZETTE'S COTTAGE—(FLASH)

Nokomis comes along street with bundle of herbs in hand. The children throw stones at her and call after her. She shakes stick at them and goes toward cottage.

Scene 20

STRUBLE'S "OFFICE"—(STRUBLE'S HOUSE)

(A sort of cross between a study and a place where Struble keeps his accounts and money. He has a few books, a big desk, chairs, ledger, and writing material. The furniture in this room is not ornate—very plain and old, but not poor looking. The rest of Struble's

house is very prosperous looking.) Struble, counting money, looks up, hearing someone, hastily conceals the money. Wayne comes in, asks his guardian for money. Struble does not want to give it to him, says:

- 17 SPOKEN TITLE: I'LL NOT GIVE YOU MONEY
TO SQUANDER IN BOSTON. I'M YOUR
GUARDIAN UNTIL YOU'RE TWENTY-
FIVE.

The two men quarrel about it. Wayne suddenly flings himself out of the room, indicating that when he is twenty-five the old man will suffer. The old man looks after him angrily, shouting and thumping with his cane.

Scene 21

NEAR FIREPLACE—LIVING ROOM—(SU-
ZETTE'S COTTAGE)

Nokomis has built fire and is giving the mother hot steaming drink. The mother, leaning against Suzette is sipping it. Suzette smiles across her mother at Nokomis. Nokomis looks as affectionately as an Indian can at Suzette. (FADE OUT.)

- 18 SUBTITLE: SPRINGTIME IN THE WOODS—AND
IN THE HEART.

Scene 22

THE WOODS—(DAY) (FADE IN)

(Not a gloomy part . . . Sunlight showing.) Suzette running along, singing and swinging her little bonnet—wild flowers in her hand. Stops and begins to dance by herself.

Scene 23

ANOTHER PART OF WOODS—(FLASH)

Richard Wayne, in hunting costume, sees rabbit, shoots gun.

Scene 24

PATH (SUZETTE'S PART OF WOODS)

Suzette comes, singing, along the path. Stops and screams, looking down. Sinks down—camera panning with her—and strokes dead rabbit gently with her finger. Rabbit doesn't move. Suzette looks at it in horror, begins to cry.

Scene 25

WOODS—A LITTLE FURTHER ALONG—
(FLASH)

Wayne comes crashing through the underbrush to get rabbit. Sees Suzette, pauses, and then goes toward her.

Scene 26

WOODS—THE PATH BY DEAD RABBIT—
(SEMI-CLOSE-UP)

Suzette, on her knees beside the rabbit, looks at it pitifully. Wayne comes into the picture, stoops over, touches her gently on the shoulder. She turns and looks up at him, recognizing him. Gives a little smile, showing that she's glad to see him, and that their friendship has progressed considerably. Then, looking down at the rabbit, determines to scold him, and begins to rise, without smiling.

Scene 27

WOODS—(SAME PATH) (CLOSE-UP)

Wayne looks down at Suzette, who is on her feet and turns on him passionately. Tells him he's cruel to kill a poor little thing like a rabbit. He is paying attention to the girl herself, watching her closely, admiringly, but not paying any particular attention to what she says. Suzette is not really angry, but is coquet-

tishly pretending anger. She stamps her foot at him, pointing down to the dead rabbit. Wayne wakes up with a start to what Suzette says, stoops, reaches out of picture, the girl staring at him. He comes back, straightens himself up, rabbit in his hand. Drops it in his game bag. As he does this, Suzette covers her face with her hands. Wayne takes her wrists gently in his hands, uncovers her face, tells her he did not mean to hurt her so. Says:

19 SPOKEN TITLE: I PROMISE YOU I WON'T
SHOOT ANOTHER RABBIT—TO-DAY.

Suzette, reassured, cheers up, turns to go away. He asks her where she is going. She indicates the woods, telling him she is going to see the Indian woman and is too busy to stop. Wayne smiles, turns and follows her as she starts to go out of the picture.

Scene 28

EXTERIOR NOKOMIS' HUT—(FLASH)

(Relic of early settlers.) (Not Indian hut.) (A tumble-down little shanty, built of logs.) Nokomis comes to doorway, looks out, smiles.

Scene 29

PATH TO NOKOMIS' HUT—(FLASH)

Wayne and Suzette coming along, talking together. Wayne's attitude to the girl is very lover-like as he bends over her and holds the branches away so they won't strike her.

Scene 30

EXTERIOR NOKOMIS' HUT—(FLASH)

Nokomis mutters to herself, well pleased. Turns and goes into hut.

Scene 31

WINDOW—LIVING ROOM—(SUZETTE'S COTTAGE) (FLASH)

Suzette's mother looking out of window. Suddenly smiles, beckons with her hand.

Scene 32

EXTERIOR SUZETTE'S COTTAGE—(FLASH)

Anne Hardin, a little maid of about nine, going toward cottage, laughing and waving her hand toward Suzette's mother.

Scene 33

LIVING ROOM—(SUZETTE'S COTTAGE)

Suzette's mother leaning back in big armchair, holding out cookie. Little Anne comes running into picture, takes cookie, eats it, leaning against arm of chair. Suzette's mother pats the child's head, showing simply her fondness for children and that she feels lonely. Looks lovingly down at the child.

Scene 34

EXTERIOR NOKOMIS' HUT

Suzette comes to the hut, dismisses Wayne. He indicates that he is going to wait for her. Suzette shakes her head, saying: "Don't wait. I may be long." Suzette protests again, then goes inside. Wayne calmly sits down on nearby stump or stone, and waits, looking at his gun.

Scene 35

INTERIOR NOKOMIS' HUT

Suzette enters, greets Nokomis, asks for berries and medicine for her mother, telling Nokomis her mother

has not been well. Shows anxiety. Nokomis pats her arm clumsily. Takes basket, showing her berries. Puts her hand up and takes bunch of herbs from cluster hanging from rafters. Explains to Suzette that this will do her mother good. Puts it in basket with berries. Suzette thanks her as she pays her money for berries. Nokomis seizes the hand holding the coin, takes it in her own, palm upward, looks at it, nods, grunts, and points outside. Says:

20 SPOKEN TITLE: BRAVE WARRIOR WANTS TO
MAKE MAIDEN HAPPY.

Suzette, embarrassed, pulls her hand away, remembering what has been said about Nokomis being a witch, shakes her head, telling her she must not say that. Takes basket of berries and herbs and rushes from hut. Nokomis smiles, shakes her head, indicating: "That's the way with girls—you tell them what they want to hear and they pretend they don't want to hear it." Smiling and mumbling, goes toward fireplace.

Scene 36

EXTERIOR NOKOMIS' HUT

Wayne, waiting, points his gun toward tree, ready to kill bird. Suzette comes up behind him, looks horrified, sees what he is going to do. Wayne, hearing her, instantly changes his attitude, turns around with an innocent expression as though he saw nothing but blue sky, and pretends to be examining his gun. Suzette comes up to him, scolds him, tells him that he was going to break his promise. Wayne smiles at her, says:

21 SPOKEN TITLE: I SAID RABBITS, NOT BIRDS.

Suzette continues to scold him. He offers to give her the gun to carry and he'll take the basket. Suzette

shrinks away from the gun, indignantly clings to the basket, indicates that he has enough with his old gun and gamebag. They go off together, Suzette still pretending to scold him, Wayne smiling as though he enjoyed it.

Scene 37

LIVING ROOM—(SUZETTE'S COTTAGE)

(FLASH)

Little Anne takes another cookie, says good-by to Suzette's mother and runs away out of picture. The mother sinks back in the chair wearily, but smiling.

Scene 38

GATE—OLD STRUBLE'S GROUNDS—(FLASH)

Struble, coming down toward gate, sees lovers, stops, steps behind shrubbery, looks out.

Scene 39

OTHER SIDE OF THE STREET

Wayne and Suzette parting. Wayne doesn't want to part with her, says he is going with her. Suzette shakes her head, tries to withdraw her hand he is holding. She says:

22 SPOKEN TITLE: YOU MUST NOT COME WITH
ME. MOTHER IS ILL. BESIDES—PEOPLE
WILL TALK.

Wayne laughs, tells her he doesn't care what people say—he's coming to see her soon. Suzette gets a little embarrassed, tries to say good-bye again and takes her hand away. Wayne won't let go, and despite her struggles, draws her to him, throws his arms about her and kisses her. Suzette, at first frightened—looks up at him, hides her head on his shoulder. Wayne indicates: “ Now, will you let me come with

you?" Suzette shakes her head, indicating: "Not now—it would frighten my mother." Wayne bends over her, whispering in her ear, says:

23 **SPOKEN TITLE: I'M COMING TO-MORROW—TO
ASK YOUR MOTHER.**

Stoops to kiss her again, but Suzette, with a happy laugh, ducks under his arm and runs out of the picture laughing. Wayne takes a step toward her as though to follow her—then decides he'd better not. Stands at gate—looking toward her.

Scene 40

**FURTHER ALONG PATH—(EXTERIOR STRU-
BLE'S GATE) (FLASH)**

Suzette turns, looks back at the gate and smiles happily, waves good-bye to Wayne.

Scene 41

THE GATE—(FLASH)

Wayne waves to Suzette—she goes through gate.

Scene 42

**INSIDE GATE—(BEHIND SHRUBBERY)—
(FLASH)**

Old Struble angry, crouches out of sight, as Wayne comes in the grounds and passes him. After Wayne goes out of picture, Struble sneaks out toward gate cautiously.

Scene 43

**VILLAGE STREET—(IN FRONT OF HARDIN
COTTAGE) (FLASH)**

(Opposite side of street and a little above Suzette's cottage.) Group of people whispering, about the gate. Turn and point.

Scene 44

STREET—(BETWEEN HARDIN COTTAGE AND
STRUBLE'S HOUSE) (FLASH)

Suzette coming down street.

Scene 45

EXTERIOR HARDIN COTTAGE—(FLASH)

An elderly woman pushes through group of people and goes up towards house.

Scene 46

LIVING ROOM—(HARDIN HOUSE)

(Somewhat similar in character to that of Suzette's cottage except that it has a more littered appearance, because there are little children in it, and it has a more settled and furnished appearance.) Anne Hardin, the child to whom Suzette's mother gave cookie, lying on settle, head propped up with pillows, tossing, crying, looks very ill, mother bending over the child, wringing her hands. The middle-aged woman enters, asks questions. The mother begins to cry. The woman pats her shoulder, says:

24 SPOKEN TITLE: THE DOCTOR WON'T BE BACK
FOR AN HOUR. I'LL DO WHAT I CAN.

Bends over the child, rubbing its hands. The mother goes out of the picture, comes in with hot herb tea in bowl. The woman lifts it to the child's lips. The child pushes it away. The woman finds a bit of cookie in the child's hands. Asks her who gave it to her. The child points in the direction of Suzette's cottage. The two women exchange glances, indicate: "The foreigner!" Mother begins to cry again. The middle-aged woman forces the child to drink the tea.

Scene 47

EXTERIOR HARDIN COTTAGE—(FLASH)

The group. Suzette has passed them and is in the foreground going toward her own house. They point after her, whispering. Suzette feels this. Her face shows a bit of alarm.

Scene 48

EXTERIOR SIDE OF SUZETTE'S COTTAGEWITH LATTICED WINDOW—(FLASH)

Old Struble comes along little side path. Hurries toward window.

Scene 49

LIVING ROOM—(SUZETTE'S COTTAGE)

Mother of Suzette sitting at table with small wooden box, with brass hinges and clasp, open before her. She takes jewels, string of pearls, several necklaces, rings, pins, bracelets—and fingers them. Suzette comes into the picture and puts her hand on her mother's shoulder gently. The mother starts, looking around, clutching the jewels. Looks relieved when she sees Suzette.

Scene 50

WINDOW—INTERIOR LIVING ROOM—(FLASH)

Old Struble, peering through, sees the jewels, his eyes gleaming with avarice.

Scene 51

LIVING ROOM

Suzette and her mother unconscious of the old man watching them. Suzette asks her mother what these things mean. Her mother glances at the jewels, cov-

ers them with her hands, looks up at her daughter and says:

25 SPOKEN TITLE: (In French) WHEN WE LOST EVERYTHING FOR THE FAITH, I SAVED THESE FOR YOU. (Fade into English.)

Suzette puts her arms about her mother's neck, kisses her, then looks at the jewels curiously, lifting them up, admiring them. Her mother watches her with a faint smile as though it amused her to see the innocent love of beautiful things in this daughter who had to do without them. Then a look of sadness comes over her face. She puts her hand on her child's arm and says:

26 SPOKEN TITLE: (In French): IF I DIE, THEY WILL BRING MONEY ENOUGH FOR YOUR MARRIAGE PORTION, OR TAKE YOU BACK TO FRANCE. (Fade into English.)

Suzette shakes her head, pushes the jewels away, throws her arms about her mother, begs her not to die but to stay with her. As the mother comforts her, kisses her, she feels the eyes of the old miser on her. Looks up.

Scene 52

WINDOW—INTERIOR LIVING ROOM—

(FLASH)

Old Struble's face against the window, looking at the jewels.

Scene 53

LIVING ROOM

The mother turns, frightened, begins to push the jewels back in the box, her hands trembling. Suzette helps her, asks her what is wrong. The mother tries to point toward window, but her hand shakes, and the seizure begins. Suzette looks at window.

Scene 54

WINDOW—INTERIOR LIVING ROOM—(FLASH)

Struble's face gone—the window blank.

Scene 55

LIVING ROOM

Suzette thinking her mother has had an hallucination, turns to tell her so—finds her mother ill—her head thrown back—her eyes closed—her body rigid—her feet and hands twisting. She is muttering. (Note: Not an epileptic fit—more the effect of a bad heart attack or some serious brain trouble.) Suzette, frightened, reaches for pitcher on table—pours water in glass—begins to sprinkle on mother's face. As she does so, Struble comes into picture. Suzette looks up at him frightened—puts her hand over her mother's mouth. Then concludes that this is useless. Struble looks shocked. As he looks at the mother, says: "Devil's Latin!" Suzette shakes her head, angry—says scornfully:

27 SPOKEN TITLE: SHE SPEAKS FRENCH. NOT
DEVIL'S LATIN. MY MOTHER IS NO—
WITCH.

Struble looks at her doubtfully—calculatingly, as it begins to dawn on him that he can use this witchcraft threat to make her do what he desires. Suzette begs him to help her, and together they half lift, half support the mother out of the picture.

Scene 56

BEDROOM—(SUZETTE'S COTTAGE)

(High four-posted bed.) Struble and Suzette come into the picture, supporting the mother—get her on

the bed. She comes out of the seizure—opens her eyes. Her daughter gives her a drink of water—speaks to her soothingly. Struble keeps himself in the background. The mother turns her head, closes her eyes, tries to sleep. Struble beckons to the girl. She follows him out of the room.

Scene 57

LIVING ROOM

Struble enters—Suzette following him—comes up to him anxiously. He begins to tell her that there's danger of her mother being accused of witchcraft. Suzette, terribly frightened, says:

28 SPOKEN TITLE: SUPERSTITION DROVE US
HERE. MY MOTHER SPEAKS STRANGELY
WHEN SHE IS ILL, AND THEY SUS-
PECTED HER.

Looks at Struble for sympathy and righteous indignation at the very thought of them suspecting her mother. Old Struble purses up his mouth—nods his head solemnly and points outside—says:

29 SPOKEN TITLE: THEY SUSPECT HER HERE.
BUT I WILL BE YOUR FRIEND.

Suzette horrified, implores him to help her—begins to cry. He pats her shoulder with his bony hand—starts to draw her to him, but the girl involuntarily draws back. Struble realizes he has gone as far as he can this time—pats her shoulder again—chucks her under the chin—tells her to be a good girl, and he will take care of her. Goes off smiling and chuckling to himself at his diplomacy. The girl stands looking after him in horrified amazement—then as he goes out of the picture, she bursts into tears, turns and goes out of the picture toward bedroom.

Scene 58

EXTERIOR SUZETTE'S COTTAGE

Wayne, going toward cottage, meets Struble coming from it. Struble tells him that the mother is ill and turns the young man back. Wayne is reluctant—indicates that at least he could inquire, but Struble tells him that he must not—that the mother is ill and the girl anxious—indicates that he has something to say to him—anxious to get Wayne away from Suzette, buttonholing him—pulls him along—says confidentially:

30 SPOKEN TITLE: I'VE CHANGED MY MIND.
YOU SHALL START TO-NIGHT TO JOIN
THE GOVERNOR'S STAFF.

Wayne astonished and delighted. The old man watching him foxily, delighted that he shall go and be kept away from Suzette. Wayne tries to break away from his guardian, but Struble insists upon talking about the journey. Wayne interested in spite of himself at the thought of realizing his ambition, goes with a backward look at the cottage.

Scene 59

BEDROOM—SUZETTE'S COTTAGE—(FLASH)

Suzette kneeling beside her mother's bed—her face hidden. The mother puts her hand on her head—feebly trying to comfort her. (FADE OUT.)

Scene 60

LIVING ROOM—HARDIN COTTAGE—(NIGHT)(FADE IN)

Anne Hardin crying—twitching—screaming—the Doctor frowning—shaking his head—the father and

mother telling him about the cookie, showing him little crumpled piece of cookie the child had in her hand. The Doctor shakes his head—indicates that he doesn't know what to say—finally says, solemnly:

**31 SPOKEN TITLE: IT MAY BE THAT THE CHILD
HAS BEEN—BEWITCHED.**

The father, terribly angry, begins to stride about, gesticulating, declaring he will have the guilty person punished.

Scene 61

"OFFICE"—STRUBLE HOUSE

Old Struble talking to Richard Wayne, who is dressed ready to ride away. Struble gives him money and advice, patting his arm and talking very fast. Richard takes the money—looks down at his guardian a moment thoughtfully—then smiles—extends his hand, and says:

**32 SPOKEN TITLE: FOR THE MONEY AND THE
CAPTAIN'S COMMISSION I THANK YOU,
BUT—I AM LOATH—TO LEAVE HEDFORD
SO SUDDENLY.**

Old Struble looks at him a little anxiously—then indicates "that's all right"—he'll soon be back. Begins to hustle him towards door, following him with advice, quite evidently anxious to get him away.

Scene 62

DRIVEWAY—EXTERIOR STRUBLE'S HOUSE

The horse saddled—a servant holding it. Richard comes on—says good-bye to his guardian—mounts his horse and rides off. Old Struble watches him with a satisfied air—then instead of going into the house, goes down the path toward the gate.

Scene 63

LIVING ROOM—HARDIN COTTAGE

The mother and doctor cautioning the father to be still lest he disturb the child. The father turns from them angry and goes out of the room hastily. The mother and doctor turn and try to soothe the fretful child.

Scene 64

GATE—EXTERIOR HARDIN COTTAGE

Group of neighbors—men and women, standing, waiting, and talking. The father comes out excited—turns and shouts, shaking his fist:

33 SPOKEN TITLE: THE FOREIGNER HAS BE-
WITCHED MY CHILD.

Consternation and horror on the part of the neighbors. The father moves out of the picture in the direction of Suzette's cottage, followed by the neighbors.

Scene 65

WINDOW — SUZETTE'S COTTAGE — (NEAR
DOOR) (FLASH)

Suzette hears noise—looks out of window.

Scene 66

STREET—(SEEN FROM SUZETTE'S WINDOW
—A LITTLE BEYOND HARDIN COTTAGE)
(FLASH)

Anne Hardin's father coming along with a group of people following him. He looks threatening and angry—waves his hands—talking vehemently about witchcraft. The others shuddering—frightened.

Scene 67

WINDOW—SUZETTE'S COTTAGE—(FLASH)

Suzette turns from window—goes toward door.

Scene 68

STREET IN FRONT OF SUZETTE'S COTTAGE

—(FLASH)

Richard riding down the street—passes the group and dismounts at Suzette's door.

Scene 69

DOOR—INTERIOR SUZETTE'S COTTAGE—

(FLASH)

Suzette at door—bolts it.

Scene 70

EXTERIOR DOOR—SUZETTE'S COTTAGE—

(FLASH)

Richard knocks on door.

Scene 71

DOOR—INTERIOR SUZETTE'S COTTAGE—

(FLASH)

Suzette hears the knock, but is afraid to open it—thinks for a moment it might be Richard, but isn't sure—makes up her mind that she will not open the door—stands trembling against it.

Scene 72

DOOR—EXTERIOR SUZETTE'S COTTAGE—

(FLASH)

Richard waiting—knocks again—receives no response—turns and regretfully goes out of picture.

Scene 73

STREET—FURTHER UP—(OPPOSITE DIREC-
TION)

Makepeace Struble coming along towards Suzette's cottage—meets minister hurrying along toward Hardin cottage. They stop and speak, then walk on together. Suddenly Makepeace points and urges the minister to hurry.

Scene 74

STREET—BEYOND SUZETTE'S COTTAGE—
(FLASH)

The group, led by the anxious father, going toward Suzette's cottage.

Scene 75

LIVING ROOM—INTERIOR SUZETTE'S COT-
TAGE—(FLASH)

Suzette terrified, turns from the door and rushes toward mother's bedroom.

Scene 76

GATE—EXTERIOR STRUBLE'S COTTAGE

Struble and the minister meet the group and stop the girl's father. Makepeace cautions the girl's father to be quiet. The father, angry, and protesting violently. The minister lifts his hand and quiets them—says: "Do nothing until I have examined this woman." The crowd listens to him sullenly—make no move to stand aside.

Scene 77

BEDROOM—SUZETTE'S COTTAGE—(FLASH)

Suzette, having rushed in and closed the door behind

her, is leaning against it—listening, and watching with anxiety, her sleeping mother.

Scene 78

THE GATE—EXTERIOR SUZETTE'S COTTAGE

—(FLASH)

Makepeace and the minister induce the people to stand back, promising to investigate thoroughly. The minister and Makepeace go to the cottage door and knock.

Scene 79

BEDROOM—INTERIOR SUZETTE'S COTTAGE

Suzette, leaning against door, hears knock—is terribly frightened. Glances at her mother—comes to a decision—goes out of picture resolutely—(closing door after her, if it is practicable.)

Scene 80

DOOR—EXTERIOR SUZETTE'S COTTAGE—

(FLASH)

Minister and Makepeace. Makepeace urging the minister to leave it all to him—the minister shaking his head, tells Makepeace he must do his duty.

Scene 81

DOOR—INTERIOR LIVING ROOM—(FLASH)

Suzette, opening door, frightened. The minister and Makepeace come into the room. As they walk forward out of the picture, she follows them.

Scene 82

LIVING ROOM—NEAR FIREPLACE—(SEMI-

CLOSE-UP)

Suzette indicates chairs for the minister and Make-

peace, but the minister declines to sit, calls her to him—begins to ask her about herself and her mother. Suzette answers him,—finally says, proudly:

34 SPOKEN TITLE: THOUGH WE ARE FOREIGN-
ERS, YET ARE WE OF THE SAME FAITH
AS YOURSELF.

The minister impressed by this. Suzette follows up her advantage by imploring both men vehemently not to disturb and distress her mother. They insist on seeing her. Suzette goes to Makepeace Struble who has been glancing on her, figuring in his mind how he would use this thing to marry her. She asks him to help her. He takes her hand and is fondling it. Although she is filled with repugnance, she dares not withdraw it. She puts her fingers to her lips and Makepeace beckons to the minister. They all go toward the bedroom.

Scene 83

OUTSIDE BEDROOM DOOR—(FLASH)

Suzette and the men. Suzette gets her hand away from Makepeace—opens door and indicates they should look. They bend forward, looking eagerly.

Scene 84

BEDROOM—(SHOT FROM DOORWAY)

(FLASH)

Suzette's mother asleep.

Scene 85

DOORWAY BEDROOM

Suzette closes the door—confronts both of the men determinedly—tells them they shall not disturb her mother. The minister and Makepeace confer to-

gether and agree to go for the night and not to disturb her. Suzette is very grateful. The minister goes, saying:

35 SPOKEN TITLE: I WILL EXAMINE YOUR
MOTHER IN THE MORNING.

Suzette and Makepeace watch him as he goes out of the picture. Makepeace tells Suzette that he would like to see her in the morning—turns to go, again stroking her hand. Suzette gets it away from him with loathing, which she endeavors to combat. As he goes out of the picture, she looks down at the hand which he has been holding—then tosses her head back—determined not to think about it—only of her mother—turns toward her mother’s bedroom. (FADE OUT.)

36 SUBTITLE: THE ONLY WAY.

Scene 86

STREET—NEAR SUZETTE’S COTTAGE—

(FADE IN)

The old Indian woman, Nokomis, coming along the street toward Suzette’s cottage—children running after, screaming at her—throwing stones—calling her witch. Say:

37 SPOKEN TITLE: YOU AND THE FOREIGNER
WITCH RODE THE BROOMSTICK LAST
NIGHT. WE SAW YOU.

Nokomis turns and chases the children with stick. Then shakes her head and goes toward cottage door.

Scene 87

DOORWAY—SUZETTE’S COTTAGE —(FLASH)

(Door open) Suzette, standing in the doorway. Nokomis comes up to her. They go in together.

Scene 88

LIVING ROOM—SUZETTE'S COTTAGE

Nokomis and Suzette enter. Nokomis indicates: "Did you hear the children?" Suzette nods. Nokomis implores her to get her mother away,—says:

38 SPOKEN TITLE: GET MOTHER AWAY. SALEM
TOWN HANG HEAP WITCHES MONDAY.

Suzette shudders, doesn't know what to do—tells Nokomis her mother is too ill to move. Nokomis goes toward bedroom.

Scene 89

BEDROOM

Suzette's mother lying back on pillows, looking ill and old. Looks up as Nokomis enters—takes medicine the old squaw gives her—pats Suzette's hand—tells her she'll soon be better. Suzette bursts into tears and hurries from the room. Nokomis looks after her. The mother begins to talk to Nokomis.

Scene 90

LIVING ROOM—(FLASH)

Suzette enters—throws herself full length on the settle—begins to weep.

Scene 91

EXTERIOR SUZETTE'S COTTAGE—(FLASH)

Old Makepeace Struble, all fixed up in his best clothes, smirking and smiling, comes to the cottage door—knocks.

Scene 92

LIVING ROOM

Suzette raises her head—calls "Come!"—gets to her feet. As she stands there, wiping her eyes, old Struble

comes into the picture and up to her, Suzette startled, goes to him—asks if anything is wrong. He asks her how her mother is this morning, indicating the bedroom. Suzette begs him to tell her what to do for her mother. Old Makepeace shakes his head—indicates he doesn't know—it's a pretty serious matter. She'll undoubtedly be named as a witch. The girl, frantic, indicates what can she do—her mother is too ill to move. Old Struble, who has been gloating over her, adjusts his ruffles, and says, leaning over her, taking her by the wrists:

39 SPOKEN TITLE: MARRY ME AT ONCE. I AM A
MAN OF INFLUENCE AND CAN PROTECT
YOU—AND YOUR MOTHER.

The girl, simply overwhelmed at such an idea, starts back, staring at him—indicates that she doesn't want to marry him. The old man turns away—indicates that that's all right if she doesn't care what becomes of her mother. The girl, unhappy and frightened, stretches out her hand. He seizes it, and bends over it. As he does this she draws away. He tells her there's no one else. Says to her that she needn't count on Wayne—he's gone and left her. Indicates that she's helpless unless he helps her. VISION OF Captain Wayne rises—Wayne sitting at table in full regimentals, drinking with one of his brother officers—(not drunk). Wayne seems, in the vision, utterly gay and careless and to have forgotten all about Suzette. As she starts, putting her hand on her heart, VISION fades—and old Struble who is holding her hand again, begins to plead his cause. The girl in a quick revulsion of feeling throws his hand aside and tells him that she will not marry him. Old Struble turns on her threateningly—storms—points toward bedroom door, and indicates it will go hard with her mother. VISION arises either on stone chimney-piece above fireplace or

on wall alongside of the girl's mother falling by the wayside—the rabble stoning her—as the VISION FADES the girl puts her hand over her eyes, and turning to the old man, faces him resolutely—says:

40 SPOKEN TITLE: IF YOU WILL SAVE MY MOTHER, I'LL MARRY YOU TO-MORROW.

The old man joyfully assures her he will do just that for her. As he takes both of her hands in his and stoops toward her—(FADE OUT).

41 SUBTITLE: A USELESS SACRIFICE.

Scene 93

DOORWAY—THE MEETING HOUSE—(FADE
IN) (DAY)

Struble coming out with Suzette on his arm. She is dressed as a bride. (Remember a Puritan bride.) She has a necklace on, one of the pieces of jewelry her mother had in the jewel box. As they go down the steps together, Struble puts his hand on the necklace to look at it, disguising the action with an attempt at caress. Suzette involuntarily starts away from him, so violently that the necklace unclasps in his hands. Struble and his wife face each other. An ugly look comes over the bridegroom's face as he sees the terror in the girl's face—then he smiles—puts the necklace in his pocket—shakes his finger at her, reproving her for wearing gauds—remarking that he will keep it safely. Takes her hand, puts it on his arm again, and they go in the direction of Suzette's cottage. The guests and bystanders looking on—the women indicating that Makepeace Struble has shown queer taste in taking this foreign creature to wife. The young men looking after Struble enviously, and at the girl rather scornfully, indicating that they wonder

how she could marry an old scarecrow like Struble when there were young men like themselves about.

Scene 94

LIVING ROOM—SUZETTE'S COTTAGE

Suzette's mother sitting in chair with pillow at her head—looks ill, Nokomis, looking after her, tells her they must be coming from church now. Says to mother:

42 SPOKEN TITLE: WHY YOU LET HER MARRY
OLD STRUBLE TO SAVE YOU?

The mother looks at her—shakes her head, indicating she doesn't understand. Nokomis mutters. The mother indicates she feels very ill—Nokomis reaches for cup of medicine. As she puts it in mother's hand, the mother gasps—drops the cup—puts her hand to her heart and falls back, dead. Nokomis looks at her—feels her brow and heart—realizes she is dead—bends over her, moaning.

Scene 95

EXTERIOR, SUZETTE'S COTTAGE

Suzette, accompanied by Struble and several of the company, go toward door. Suzette breaks from the others and goes in as though to rush to her mother.

Scene 96

INTERIOR LIVING ROOM—(SEMI-CLOSE-UP)

Nokomis, leaning over the dead woman, raises her head as Suzette rushes into the picture towards her mother. Suzette seeing Nokomis weep, cries out and throws her arms about her mother—finds that she is cold and dead—leans over her weeping.

Scene 97

LIVING ROOM—(FULL VIEW)

Old Struble and the other people entering the room. Nokomis comes toward them, pointing toward the girl and her mother—tells them that the woman is dead. Old Struble puts his hand on the casket containing the jewels which is on the table—orders Nokomis to leave the house—Nokomis goes; the people who have followed old Struble in, stand back awed. As Struble goes toward the girl (FADE OUT).

43 SUBTITLE: THE HOMECOMING.

Scene 98

TRAIL—WOODS—(NEAR NOKOMIS' HUT)
(DAY) (FADE IN)

Captain Wayne, in uniform, riding toward Hedford, looking about him, happy at the thought that he is going to see Suzette again. He is smiling. Nokomis, at the door of her hut, looks up at him. He smiles and calls to her. She acknowledges his salute with a grunt, and stands watching him out of sight—then turning shakes her head and looks in opposite direction, shading her eyes with her hand.

Scene 99

FOOTPATH THROUGH WOODS—(LEADING
TO NOKOMIS' HUT)

Suzette, basket in hand, coming along slowly. She is coming in through brush behind hut—has not seen Wayne. She waves her hand toward Nokomis and commences to run out of the picture.

Scene 100

EXTERIOR NOKOMIS' HUT

Nokomis at the door, watching Suzette. Suzette

comes into the picture and greets her—giving her the little basket full of meat, bread, and vegetables, says:

44 SPOKEN TITLE: THERE, NOKOMIS—THE SILLY PEOPLE WHO CALL YOU WITCH SHAN'T STARVE YOU!

Nokomis takes it, thanking her, indicating that she has something for Suzette. Goes into hut. Suzette follows her.

Scene 101

INTERIOR NOKOMIS' HUT

(This has been one of the earlier settler's rough log cabins and is now a little tumble-down, but has great stone fireplace—iron pot hangs over fire—herbs on string hanging from rafters—a big black cat—a toad or two—a bird and a little dog.) Nokomis puts Suzette's basket in a safe place and takes from rough mantle a beaded talisman on a beaded chain, gives it to Suzette, saying:

45 SPOKEN TITLE: WEAR IT. IT WILL MAKE ALL WISH COME TRUE.

Suzette smiles, shakes her head rather sadly as though that were not possible, but thanks the Indian woman. Puts it around her neck. As she stretches her hand up, the old woman sees something, goes to Suzette, pushes the ruffle of her sleeve aside and points to angry red mark and bruise, asking who did it. Suzette pulls down sleeve, mortified, tries to tell her she fell and hurt herself. The old woman isn't so easily fooled. Says to her:

46 SPOKEN TITLE: NO LIE TO NOKOMIS. HUSBAND DID IT. YOU MADE BAD MARRIAGE.

Shakes her head sadly. The girl tries to be cheerful, indicates it can't be helped, looks at talisman.

Thanks Nokomis again, pats her hand and goes out of hut.

Scene 102

"OFFICE"—STRUBLE'S HOUSE

Old Struble at desk. Has just concluded inventory of his wife's jewels. The box is open beside him. It amounts to a comfortable sum in pounds.

- 47 INSERT: Page of paper in front of him—with figures showing how much it is in English pounds. He leans back, well pleased, rubbing his hands and smacking his lips.

Scene 103

THE WOODS—FOOTPATH

Suzette is met by a rabble of children. They have sticks and stones in their hands, an empty hornet's nest on a pole, a dead cat at the end of a stick, a pan on which one of them is beating with a stick, and a general collection of odds and ends, such as would appeal to children's minds as either capable of inflicting an injury or making a noise. They stop Suzette and ask her the way to the witch's hut. Suzette, indignant, says:

- 48 SPOKEN TITLE: THERE ARE NO WITCHES.
NOKOMIS IS ONLY A POOR OLD INDIAN
WOMAN!

The children laugh at her, and tell her she doesn't know anything, that Nokomis is a bad witch and they gleefully tell Suzette what they are going to do with her. They ask her again where the witch's hut is. Suzette thinks for a moment, then points off into the woods in opposite direction from Nokomis' hut. One of the bigger boys laughs at her, indignant, points in the direction of Nokomis' hut and says:

49 SPOKEN TITLE: SHE IS LYING TO US. SHE IS
IN THE HUT.

Suzette sees she cannot save Nokomis that way—at her wit's end what to do. Suddenly seizes the broom from one of the boys, jumps up and down, waving broom in the air and screeching like a mad-cat. This so terrifies the children that they run out of the picture, screaming and dropping things.

Scene 104

“ OFFICE ” STRUBLE'S HOUSE

Wayne enters, hand outstretched. Old Struble hastily shuts the jewel box and thrusts the memorandum under a pile of papers, turns to greet his ward, not particularly overjoyed. Tries to pretend a little warmth, but isn't very good at pretending, and Wayne can see that he is not over-welcome.

Scene 105

WOODS—(FLASH)

(Some distance from where the children first met Suzette.) Children angry, shaking their fists in the direction of Suzette.

Scene 106

ANOTHER PART OF THE WOODS—(OPPOSITE DIRECTION) (FLASH)

Suzette, leaning on the old broom, looks back at the children, laughs, throws the broom down and runs off in the direction of home (Struble home).

Scene 107

“ OFFICE ”—STRUBLE'S HOUSE

Old Struble and Wayne talking earnestly. Wayne indicates that he is going to settle down and work

hard at his profession. Old Struble looks at him approvingly. Wayne, after a quick glance at the guardian, says:

80 SPOKEN TITLE: WHAT HAS BECOME OF THE
LITTLE FRENCH MAID?

Old Struble looks up at the young man maliciously, indicating himself, and begins to tell his ward he is married. The young man can hardly believe his ears, jumps to his feet, stands looking down at his guardian, who watches him with cynical amusement.

Scene 108

"OFFICE" STRUBLE'S HOUSE—(SEMI-
CLOSE-UP)

Struble, watching Wayne, cynically notes how hard he is taking the news. Richard has been practically stunned, not only from the fact that his guardian has married at all at his age, but also that it should be this girl. He looks at his guardian incredulously, says: "You can't mean you married her?" Old Struble leans back in his chair smiling at him sardonically, tosses his head back, indicates: "I mean it—I'm not the old fossil you seem to think me, young sir." Richard still staring at him incredulously, when Suzette enters the picture. Coming up to her husband, she puts her arm on the back of his chair, sees Richard and starts. Richard, too, starts. Old Struble puts his claw-like hand on Suzette's arm, indicates her with a leer to Wayne, and says: "This is my wife." Suzette holds out her hand.

Scene 109

"OFFICE" STRUBLE'S HOUSE—(CLOSE-UP)

Suzette and Richard then look at each other. He bows

over her hand without touching it. The misery in her face as she realizes that he condemns her for what she had done, and that he will never understand why she married Struble. Anger and contempt on Richard's face. He thinks she has married the old man for his money.

Scene 110

“ OFFICE ” STRUBLE'S HOUSE—(CLOSE-UP)

Old Struble grinning evilly as he watches the young people.

Scene 111

“ OFFICE ” STRUBLE'S HOUSE—(FULL VIEW)

Wayne bows, excuses himself, saying he must go and remove the dust of travel, goes from room. Suzette stands looking after him—wondering why he treats her so contemptuously—then thinks he may suspect her of having stepped between him and the fortune he might have gotten from old Struble. Suzette starts—turns to Struble, who has been watching her jealously, and says:

51 SPOKEN TITLE: LET NOT OUR MARRIAGE
ALTER THE FACT THAT RICHARD
WAYNE IS YOUR HEIR.

Old Struble gets very angry—asks what business it is of hers what he does with his money—picks up ruler from table—strikes her as she shrinks away—grabs hold of her hand—pulls her to him—twists her arm until she cries out for mercy. Flings her aside roughly. Suzette staggering back—regains her balance—turns as though to speak to him—then decides that it is of no use—goes sadly from room, as he sinks back into the chair—glowering at her, mad with jealousy.

Scene 112

LIVING ROOM—STRUBLE'S HOUSE

The table is set at one end. Richard Wayne comes into the picture—stops at fireplace near foreground—takes high-back chair which practically conceals him from anyone entering the room unless they know he was there. (If the old-fashioned easy-chair with "wings" was in existence in 1692-3, use that,—if not, the easy-chair of the period.) He swings chair around so that the back is toward room and he faces the fire—sinks out of sight in the chair, leaning his head on his hand.

Scene 113

LIVING ROOM—STRUBLE'S HOUSE

Suzette comes into the room with plates on a tray—walks down to table past Richard, without seeing him.

Scene 114

THE TABLE—LIVING ROOM—STRUBLE HOUSE—(CLOSE-UP)

Suzette comes close to table—puts down plates—looks it over—sees that it's all right—stands thinking a moment—puts hand to her neck—takes out talisman (or it falls out, swinging on its bead chain)—looks at it—remembers what the old Indian woman said to her—holds it in her hand and says:

52 SPOKEN TITLE: IF WISHES COME TRUE—LET
RICHARD WAYNE BE MY FRIEND.

Presses the talisman to her heart.

Scene 115

LIVING ROOM—AT FIREPLACE—(CLOSE-UP)

Richard in chair at fireplace, hears this—turns around

—smiles cynically—thinks she has done this for effect—starts to rise.

Scene 116

AT TABLE—LIVING ROOM—(CLOSE-UP)

Suzette at table. She has slipped the talisman under the neck of her gown again, and taking a step forward from the table, meets Richard who comes into the picture, smiling. Suzette at first looks embarrassed—then greets him warmly—indicates “ Since we’ll have to see a great deal of each other, why can’t we be friends ? ” Richard, quite sure she is playing a game, determines to play it too—greets her warmly and tells her that he desires it more than anything else. They turn toward table.

Scene 117

AT TABLE—LIVING ROOM—(SEMI-CLOSE-UP)

Old Struble enters picture—looks at them, grudgingly orders them to sit down. Richard and he sit down. Suzette at first waiting on them. Richard makes a fuss over Suzette waiting on him—tries to touch her hand. The old man sees this—angry. Suzette puzzled and annoyed. Then when Suzette has taken things from the sideboard to table and starts to sit down, Richard places chair for her—makes a great deal of this small courtesy—puts his hand on her shoulder—keeps it there until the old man sees it and is angry. Suzette alarmed and puzzled. Then, as Richard goes back to his place, indifferent to her resentment and old Struble’s black looks, thinking he has gauged her character and she’s worth nothing—angry at his guardian for being such an old fool to marry her; with Struble furious at both of them; with Suzette leaning back in her chair, looking at Richard in amazement—(FADE OUT).

53 SUBTITLE: WAYNE MAKES ONE MISTAKE—
OLD STRUBLE MAKES ANOTHER.

Scene 118

FOOTPATH—WOODS—(FADE IN)

Suzette going along footpath in woods toward Nokomis' hut, carrying basket with food in it. A little girl of eight or nine following along, hanging on her hand, skipping, talking merrily to her, Wayne comes into picture from opposite direction, so that he will come face to face with Suzette—he stops and waits for her. As Suzette comes up to him, he bows and greets her smiling. Suzette's face hardens. Suzette gives the child the basket—motions to her to go along with it. The child does so—runs out of the picture in opposite direction to that which they entered. Suzette turns and confronts Richard Wayne.

Scene 119

FOOTPATH—WOODS—(CLOSE-UP)

Suzette turns on Wayne indignant—asks him why he follows her about. Wayne laughs, tries to kiss her hand. Suzette pulls it away—says:

54 SPOKEN TITLE: 'TIS NOT RIGHT ~~THAT~~ YOU
FOLLOW YOUR GUARDIAN'S WIFE
ABOUT—THIS WAY.

Wayne thinks she is posing—listens to her with an amused smile—begins to laugh, and before Suzette is aware of his intention, takes her in his arms. Suzette frees herself—tells him angrily:

55 SPOKEN TITLE: SINCE YOU HAVE ~~NO~~ RE-
SPECT FOR MARRIAGE—OR FOR ME—GO!

Richard, impressed in spite of himself, looks at her a moment in surprise—then as she moves to pass him, seizes her by the arm which Struble hurt. The girl

winces, putting her hand involuntarily over the place. Richard notices this, still holding her arm, pushes back the cuff.

Scene 120

FOOTPATH—(CLOSE-UP)

Suzette's arm—black and blue bruises and a great angry red welt across it.

Scene 121

FOOTPATH—WOODS—(CLOSE-UP)

Richard and Suzette. Richard lifts his face full of astonishment, anger, and resentment, says: “Did he do that?” The girl tries to pull her hand away—refuses to answer him. Richard, ashamed of himself, bows his head over Suzette's hand without kissing it—drops it—looks at the girl, and says:

56 SPOKEN TITLE: FORGIVE ME!

Suzette looks at his bowed head—tries to speak—cannot—turns her head away, clasping and unclasping her hands—begins to speak.

Scene 122

NOKOMIS' HUT—(FLASH)

(Door ajar.) The child comes up to the door—peeks in.

Scene 123

INTERIOR NOKOMIS' HUT

Nokomis bending over pot at fireplace—big black cat watching her. She stirs the pot, muttering to herself.

Scene 124

DOORWAY—EXTERIOR NOKOMIS' HUT—
(FLASH)

The child, half frightened, turns to go—then turns back—fascinated—looks in again.

Scene 125

FOOTPATH—WOODS

(Richard and Suzette.) Suzette finishing telling Richard why she married Struble. Richard takes her hand in his—bends over it—and presses it to his lips, says:

57 SPOKEN TITLE: I UNDERSTAND—AND I AM
GOING AWAY FOREVER.

Suzette stands for a moment, stunned at the thought of his going—stretches out her hands toward him—remembers and brings them back again—puts the hand that he had kissed over her own lips for a moment as though suppressing her own sobs—tears in her eyes—turns and rushes out of the picture toward Nokomis' hut.

Scene 126

EXTERIOR NOKOMIS' HUT

(Door ajar.) Suzette comes up to hut—sees child looking in—touches her gently on the shoulder—the child jumps, frightened—almost drops the basket. Suzette takes it from her hand and tells her to come into the hut. The child shakes her head—indicates—she doesn't like it in there—she'll wait outside. Suzette tries to persuade her—then sees that the child is really in earnest and goes into the hut with the basket, indicating that the child mustn't go so far away. The child remains at doorway, looking after Suzette.

Scene 127

INTERIOR NOKOMIS' HUT—NEAR FIRE-
PLACE

Suzette enters—goes to the old woman and gives her the basket with vegetables, meat and a bit of flour, and watches her as she stirs the pot and drops the

meat Suzette has brought into the pot. As she stirs, the old woman looks up—sees that Suzette is sad—speaks to her. Suzette draws the talisman from its hiding place (around her neck) touches it, and says to the old woman:

58 SPOKEN TITLE: I'M AFRAID OF THIS. THE ONLY WISH I'VE MADE HAS TURNED OUT BADLY.

The old woman smiles, indicating: “Keep it a little longer—it may be useful yet.” Suzette puts it back. The Indian woman offers her some berries to eat. Suzette refuses, indicates she must go out to the child waiting outside—goes out of picture toward door. The Indian woman following her, gazing after her with admiration and gratitude.

Scene 128

EXTERIOR NOKOMIS' HUT

Child at doorway, peering in, turns as Suzette comes out. They move away together in the direction of the village. Suzette taking the child's hand and speaking kindly to her. Nokomis has come to the door and watches them go.

Scene 129

“OFFICE” STRUBLE'S HOUSE

Old Struble at desk, looking at lifted lid of jewel box, containing his wife's jewels. On lid of box appears VISION of Suzette's face turned toward Richard as they looked when they first caught sight of each other. Old Struble slams the lid and scowls into space, jealous. Richard Wayne enters, dressed for traveling—tells him he is going. Struble pretends to be surprised and sorry—urges him not to go. Richard is firm—indicating that he must go—moves out of the room—followed by Struble, who is secretly delighted.

Scene 130

EXTERIOR STRUBLE HOUSE—DRIVEWAY

Horse saddled, waiting for Wayne—servant holding it. Wayne enters, followed by his guardian—mounts and rides off—his guardian saying good-bye and watching him out of sight with an evil smile.

Scene 131

STREET—IN FRONT OF SUZETTE'S OLD COTTAGE

Suzette bids good-bye to the child who runs in the gate. Suzette starts to go up the street. As she does so, Wayne rides into the picture and down the street, going toward Suzette—lifts his hat but does not stop—goes on out of the picture. Suzette involuntarily stops—clasps her hands against her bosom, stands watching him as he rides out of the picture with an expression which indicates she thinks he is riding out of her life.

Scene 132

LIVING ROOM—SUZETTE'S OLD COTTAGE

The child who was with Suzette enters. Her mother is giving the three other children their supper—mush and milk—in little bowls. As she gives the children the mush and milk, they walk out of the picture toward fireplace. The oldest child (the one who was with Suzette) is given her bowl, too, with a little scolding for being so late. She walks out of the picture to the fireplace.

Scene 133

FIREPLACE—LIVING ROOM—(CLOSE-UP)

(A good picture of exactly the kind of fireplace desired is shown on p. 79 of "Colonial Days," by Wilbur F. Gords. This fireplace is very deep—has seat on inside of fireplace, along one side. If practicable would

like the VISIONS to be shown against the blackened back of the fireplace, a little above the fire line so that the fire, low, not blazing, would be burning beneath the VISION. If this is not practicable, can arrange that the VISION fall in another place in mantel above fireplace—but the fireback would be most effective.) The three small children sitting on the long seat inside fireplace, their little bowl of mush and milk in their laps, eating. The oldest child comes into the picture—takes little stool in front of fire and sits down with her back partly turned to camera, facing her sisters and brothers. They ask her where she's been. She glances over her shoulder to see that none of the grown-ups are about, listening, leans forward and points mysteriously at the fireback. VISION rises there of the interior of Nokomis' hut in which Nokomis goes through the same motions that she did when she was putting the meat and vegetables into the stew—Suzette standing beside her, also; *but as the child tells it*, Nokomis is a terrible, impossible old witch with a pointed cap and a long hooked nose and claw fingers. Likewise what she drops into the stew is not meat and vegetables but toads, little snakes or long worms—dead birds with all their feathers on, and a kitten or two. Suzette is also a witch, but not so ugly, and a talisman she fingers, instead of being composed of beads is a little skull—the eyes gleaming like pinpoints of fire (If this is possible to get over). Instead of a black cat, a little devil with horns and a tail, is watching the two. VISION FADES OUT. The children are horror-stricken—unable to eat, but the oldest one keeps on talking and points again to the fireplace. Another VISION rises of Nokomis going up the chimney astride of a broomstick. Suzette and the little devil follow her in the same manner. As the child tells this and the VISION FADES OUT, the youngest child screams and drops her bowl of mush and

milk, commences to tremble and twitch and scream with fright.

Scene 134

LIVING ROOM—(FULL SHOT)

The mother and a neighbor woman rush in and to the children. The mother declares that the child has been bewitched. The other children clutch her skirts as she stops to comfort her. The child who has been the cause of all this is frightened as the rest, but stubbornly answers the neighbor woman, insisting that she did see it and that it was just as she said.

Scene 135

LIVING ROOM—STRUBLE HOUSE

Suzette comes in, sinks down into easy-chair, covering her face with her hands. Old Struble enters picture and commences to rail at her, accuses her of having allowed Wayne to make love to her, strikes her with his stick. Suzette, indignant, thrusts him back, denounces him for his cruelty to her. She is hysterical and as she points to him with one hand and touches her talisman with her other hand, she says:

59 SPOKEN TITLE: WICKED OLD MAN—YOU
BRING PEOPLE NOTHING BUT UNHAPPINESS.
YOU WOULD BE BETTER—DEAD!

The old man is astonished. This is the first time Suzette has ever turned on him. He is a little frightened, too, and pointing to the talisman, asks her what it is. Suzette, seeing his superstitious fear, plays on it, and answers him mysteriously.

60 SPOKEN TITLE: I WEAR IT BECAUSE IT
GRANTS ME—ALL MY WISHES.

Shaking with fear, the old man goes out of the picture, glancing back at her. Suzette stands looking

down at the talisman, wondering if she has found a way to keep him off.

Scene 136

EXTERIOR STRUBLE HOUSE

The minister and one or two men coming toward house. Struble comes out to meet them, hurries to the minister, commences to tell him at once about his wife, says:

- 61 SPOKEN TITLE: GO—REASON WITH MY WIFE!
SHE HAS CURSED ME—AND WISHES
ME DEAD.

The others agree that the minister is the one to speak to Suzette. The minister and Struble go toward house.

Scene 137

EXTERIOR NOKOMIS' HUT

A young Indian boy (Nokomis' grandson) dressed in ordinary clothes of the day—the cast-off clothing of some white boy—but without shoes, tomahawk thrust in his belt, comes to Nokomis' door. Listens a moment, knocks and enters. (Note: This boy must be very young so that his clothes will look as though they might fit Miss Ward.)

Scene 138

LIVING ROOM—STRUBLE HOUSE

Suzette leaning against table, holding talisman in her hand, thinking as she looks at it. The minister and Struble come into the picture. Suzette greets minister, motioning to chair. The minister sits and addresses Suzette almost as though she were a prisoner at the bar. Suzette astonished—doesn't understand. He commences to accuse her—Suzette understands now, says firmly:

62 SPOKEN TITLE: I DO NOT BELIEVE IN
WITCHES OR DEVILS.

Struble and the minister horrified. Struble so worked up that he shakes his fist at her, begins to scream and rave, falls forward in sort of a fit. The minister and Suzette catch him before he falls out of the picture, putting him in chair. Suzette bends over him. The minister stands looking down at him and at Suzette, shaking his head.

Scene 139

INTERIOR NOKOMIS' HUT

The Indian boy has taken off his civilized clothes and is now dressed like an Indian warrior going on the warpath. Has war-paint and feathers and is adjusting tomahawk in belt. Nokomis is helping him put paint on his cheeks. She is talking to him as she does so eagerly. Her manner is that of a grown person humoring a child who is playing a game seriously. Nokomis gathers something from what he says, leans forward alertly, and asks him a question. The boy answers, sticks tomahawk in belt and holds up two fingers. Nokomis looks alarmed, asks him again. He replies in the same manner, then indicates that she is to keep the clothes he has taken off for him. Nokomis throws them on a pile of blankets and garments in corner. Indian boy grunts, indicates that that will be all right, goes out, Nokomis watching him.

Scene 140

STRUBLE'S BEDROOM

Struble ill, lying on bed, his wicked mean little eyes following Suzette about, hatred of her showing in every glance. He strikes her hand away when she tries to smooth the pillow, refuses to take cup from her, won't take it until the mother of the little child (Scene 132)

acting as nurse, comes—takes it, tastes it herself and gives it to him. At the sign from the nurse, Suzette, much distressed, goes from the picture. The moment she goes, the old man sits up in bed, and pointing after her, says:

63 SPOKEN TITLE: SHE HAS BEWITCHED ME—
SHE WANTS ME TO DIE.

The nurse tells him to be quiet, puts him back on pillows, and continues to give him contents of the cup.

Scene 141

EXTERIOR NOKOMIS' HUT—(LONG SHOT)

Nokomis, alone, fastens door, starts to walk off in direction of village. Turns to look back at hut, stumbles over rock in road and falls. Tries to get up, falls again, sits down on ground, rubbing her ankle, groaning.

Scene 142

PATH IN WOODS—NEAR HUT—(FLASH)

Suzette, coming along the path, worried, holding talisman in her hand, going toward Nokomis' hut.

Scene 143

PATH IN FRONT OF NOKOMIS' HUT—(FULL VIEW)

Nokomis lifts her hand, listens and calls. Suzette comes running into the picture, bends over the old woman, gives her a hand, begins to help her up.

Scene 144

STRUBLE'S BEDROOM—(FLASH)

Struble sitting up in his bed, gesticulating feebly. The minister and several of the elders grouped about his bed, listening as he denounces his wife.

Scene 145

INTERIOR NOKOMIS' HUT

Nokomis sitting on pile of blankets and garments at side of fireplace where Indian boy's clothes are—Suzette bathing her ankle. The Indian woman, looking at the girl—finally leans over and says:

64 SPOKEN TITLE: TWO TRIBES INDIANS MAKE
FIGHT—KILL WHITE MEN. HOW TELL
CAPTAIN WAYNE?

Suzette so startled she drops cloth she is making bandage of into basin of water. She was bathing Nokomis' foot—turns to Nokomis to ask her if it is true. Nokomis nods—tells her it is—points to herself then to her ankle. Suzette points to herself. Nokomis shakes her head. Suzette insists—snatches up Indian blanket from beside Nokomis—wraps it around herself—pretends she is an Indian squaw. Nokomis laughs—shakes her head—thinks—puts hand down beside her—claws out from among the heap of garments she is leaning on the Indian boy's bundle. Indicates it to Suzette. Suzette stoops—picks it up—unties it and holds up boy's clothes—looks at them and then at Nokomis. Nokomis says:

65 SPOKEN TITLE: INDIAN BOY NO WANT—YOU
TAKE—HEAP SAFE.

Suzette looks from the garments to the Indian woman—nods her head—begins to smile.

Scene 146

STRUBLE'S BEDROOM

The little child, who said Nokomis and Suzette were witches, led in. The minister begins to question her. Struble in bed—leans forward excitedly and begins to ask questions. The child looks from one to the other,

half frightened, nods her head. Struble, greatly excited, turns to the minister and elders and indicates: “ You see, it’s true! ” Gets so excited that he falls back, clutches his throat, choking. The nurse comes into the picture, orders the others to leave the room. They start to go.

Scene 147

INTERIOR NOKOMIS’ HUT

Suzette in boy’s clothes, fastening her collar, feels talisman—takes it out—holds it toward Nokomis—says: “ I came to bring this back. It’s an evil thing. ” Nokomis shakes her head—doesn’t take it back. Suzette tells her that she wished her husband dead and he is ill. The old woman smiles—says:

66 SPOKEN TITLE: ONLY BEADS—YOUR HUSBAND OLD BAD MAN. HATE MAKE SICK—NOT BEADS.

Suzette asks Nokomis if she thinks that is so. Old woman goes on to tell why she thinks it is. Suzette slips talisman back round her neck, turns to go. Nokomis suddenly realizes that it is dangerous for the girl to go—holds her back—tells her not to go. Suzette shakes her head—says:

67 SPOKEN TITLE: THE SOLDIERS MUST BE WARNED. NO ONE WILL HARM ME.

Goes toward doorway. Nokomis stretching out her hand and calling to her. (FADE OUT.)

68 SUBTITLE: THE POISON OF HATE.

Scene 148

STRUBLE’S BEDROOM—(NIGHT) (FADE IN)

Old Struble very ill—the doctor shaking his head—says:

69 SPOKEN TITLE: HE MAY LIVE THE NIGHT.
WHERE IS HIS WIFE?

The nurse shakes her head. The minister enters. The doctor speaks to him—asks him if he knows. The minister shakes his head—looks at the man on the bed—then indicates he will find her—goes from the room.

Scene 149

DEEP IN THE WOODS—(MOONLIGHT)

Suzette in boy's clothes, traveling along in the moonlight, half afraid, jumping at every sound, but hurrying on. Finally hears something—stops still—frightened—looking this way and that—finally looks up.

Scene 150

TREE (DEEP IN WOODS) (CLOSE-UP)
(FLASH) (MOONLIGHT)

A big owl on a branch has just finished hooting—looking down at the girl.

Scene 151

DEEP IN THE WOODS—(MOONLIGHT)

Suzette, looking up at him, shakes her fist, indicating, "Nasty old thing, you frightened me!" Goes along, hurrying—looking from side to side.

Scene 152

DEEP IN THE WOODS (ANOTHER PART)
(MOONLIGHT) (FLASH)

If possible—a flash here of a fox, wolf, or other wild animal, common to the Massachusetts woods at that time—not out on the path, but peering out of the bushes.

Scene 153

DEEP IN THE WOODS (FURTHER ALONG)

(MOONLIGHT) (FLASH)

The little figure of the frightened girl in boy's clothing running through the woods.

Scene 154

INTERIOR NOKOMIS' HUT

The old woman lying down on the pile of blankets and garments—rising slowly up, blinking her eyes, facing the minister and one or two of the elders, one of whom has a blazing stick from the fireplace in his hand, serving as an illumination. The minister asks the woman about Suzette. The old woman answers:

70 SPOKEN TITLE: SHE'S NO WITCH. I NO KNOW
WHERE GO.

The minister and elders impatient. They turn to go. The man holding the brand flings it down in fireplace. Nokomis starts to lie down again. (FADE OUT.)

Scene 155

INTERIOR OLD COLONIAL TAVERN—NEAR

DOOR (NIGHT) (FADE IN)

(These taverns were the place of meeting for the best people in town, and the tavern need not be shown full of loafers—they were the only meeting places where the godly as well as the ungodly could get refreshments.) Soldiers, civilians, eating and drinking—not very many of them in sight. Suzette comes on—travel-stained, worn, and weary,—just as a town drunkard is being admonished by a portly gentleman who is pointing him out with his stick. The tavern keeper, with many apologies, is directing his hostler to remove him. Suzette dodges the town drunkard and rushes

into the portly gentleman. He takes her by the ear and threatens her with his cane. She dodges from under his grasp and runs to the tavern keeper who takes her by the arm and is about to send her flying as a boy and a nuisance, when she looks up at him—puts her finger to her lips, and says:

71 SPOKEN TITLE: IS CAPTAIN WAYNE HERE? I
MUST SEE HIM. 'TIS VASTLY IMPORTANT.

The keeper looks at her with respect at the mention of Captain Wayne. Excuses himself to the portly gentleman, and walks out of the picture. Suzette walks toward the fireplace.

Scene 156

FIREPLACE—TAVERN—(NIGHT) (FLASH)

Suzette enters—falls exhausted on settle.

Scene 157

ANOTHER PART OF TAVERN—(NIGHT)
(FLASH)

Wayne and several of the officers drinking ale, eating, and discussing military matters. The keeper comes in, takes Wayne by the shoulder, indicates that someone wants to see him. Wayne rises, excuses himself with a bow, and follows the keeper out of picture.

Scene 158

FIREPLACE—TAVERN—(NIGHT)

Suzette, curled up on settle, asleep, head on arm. Wayne comes into picture, taps her on shoulder. As he does so, looks down at her, gives an exclamation, bends toward her.

Scene 159

SETTLE—FIREPLACE—(NIGHT) (CLOSE-UP)

The two faces—Wayne's bending over Suzette, indi-

cating: “ My God, what does this mean? ” Suzette’s eyes slowly opening as she smiles up into his face, forgetting for a moment her errand and her costume.

Scene 160

SETTLE — FIREPLACE — (NIGHT) (SEMI-
CLOSE-UP)

Suzette jumps to her feet, conscious of the fact that someone may be watching her, puts her finger to her lips, indicates to Wayne: “ I must see you alone. ” Wayne indicates that he understands and looks about him. Tells her it’s all right—to tell him now. Suzette begins to talk. Tells him her news—says:

72 SPOKEN TITLE: THE TRIBES WILL RISE TOGETHER. THEY PLAN TO SURPRISE THE FORT TO-MORROW NIGHT.

Wayne, greatly surprised, makes the girl repeat it over again. Tells her she’s on time and has saved them all. Forgets himself for a moment, leans over and puts his hand on hers, his face showing how much he appreciates what she has done, and all he would like to say to her. Suzette draws her hand away, indicating that he must be careful. He looks around him carefully, recognizing the need for caution, unless he would expose her to insult. They turn and go out of the picture together, talking earnestly.

Scene 161

OLD STRUBLE’S BEDROOM—(NIGHT)

Old Struble dead. The minister and elders standing about bed. The nurse has put sheet over Struble’s face. The minister and elders begin to consult, indicating the dead man. (FADE OUT.)

Scene 162

THE EDGE OF THE WOODS—(DAYLIGHT)(LONG SHOT) (FADE IN)

Suzette and Wayne come toward camera and woods. In background, small squad of soldiers waiting. Wayne stops, points to the woods, speaks.

Scene 163

EDGE OF WOODS—(CLOSE-UP)

Wayne and Suzette. Wayne urges Suzette to let him send escort with her. Suzette shakes her head—says:

- 73 SPOKEN TITLE: I'M SAFER WITHOUT ESCORT
AS LONG AS NO ONE KNOWS I AM—
SUZETTE.

Holds out her hand. Wayne stoops as though to kiss it. Suzette stops him, looking over her shoulder warily. Wayne realizes it won't be safe to show emotion—takes her hand and holds it tightly—looking at her. Wayne looks after her for a moment—then turns and goes out of picture in opposite direction toward soldiers, calling to them as he goes.

Scene 164

INTERIOR MEETING HOUSE—(DAYLIGHT)

Solemn meeting of the minister and the elders and several other influential men. The minister announces to the others:

- 74 SPOKEN TITLE: DAME STRUBLE IS ACCUSED
OF WITCHCRAFT AND MUST BE APPRE-
HENDED AND BROUGHT TO TRIAL.

The others agree, solemnly shaking their heads.

Scene 165

EXTERIOR NOKOMIS' HUT—DOORWAY.

Nokomis seated on doorstep, answering questions of

one or two men from village, shaking her head. They start to go toward village. Nokomis looks in opposite direction.

Scene 166

EXTERIOR NOKOMIS' HUT—DOORWAY.

Suzette, in boy's clothing, running toward the hut.

Scene 167

EXTERIOR NOKOMIS' HUT

Nokomis waves her hand, indicating “Keep back!” As she does so, the two men look back and run out of picture in the direction of Suzette. Nokomis rises—stands leaning against the doorway.—As the two men come back into the picture holding Suzette between them. Suzette and Nokomis plead with them to let Suzette come into hut and change her clothes. The men evidently regarding the clothes as part of the witchcraft, refuse—drag her with them toward the village.

Scene 168

VILLAGE STREET—(IN FRONT OF SUZETTE'S OLD HOUSE)

People in groups talking, the mother of the child, who went with Suzette to the hut, especially vigilant, directs attention to her child continually. Suddenly the crowd point off and wait. Suzette comes on, dragged by the two men down to foreground. The crowd point at her. The minister comes into the crowd—indicates the girl, and says:

75 SPOKEN TITLE: REMOVE THE WICKED AND
UNGODLY COSTUME IN WHICH SHE AT-
TENDS SATAN'S REVELS.

The people nod their heads—agree that it should be done. Suzette begs them to let her be free—to let her

go home. They refuse and drag her out of the picture.
(FADE OUT.)

76 SUBTITLE: INTOLERANCE ON THE BENCH
AND SUPERSTITION IN THE JURY.

Scene 169

(See picture in "Colonial Days," p. 145—very bare room. The meeting house was used as a place of trial in many cases.) Suzette facing the judge and jury. A number of people crowding to see the trial. (Note: In none of these crowds should there be over 50 people shown. Keep the mob down to indicating a small settlement. In these days 200 was a large town.) Suzette being tried—the judge badgering her. Suzette standing, turns on them vehemently, and says:

77 SPOKEN TITLE: THERE IS NO DEVIL SAVE IN
THE HEARTS OF WICKED MEN. MALICE
AND HATE ARE THE ONLY WITCHES.

The people and the judge shocked and horrified at this. The minister, sitting beside the judge, shakes his head. The child is brought forward—immediately commences to scream and twitch—calls out—pointing at Suzette:

78 SPOKEN TITLE: SHE'S PINCHING ME! I SEE
THE DEVIL LIKE A TEENY YELLOW
BIRD, WHISPERING IN HER EAR!

Throws herself around, screaming. The mother tries to restrain her. Another and older girl screams and throws her arms in the air, indicating that she, too, is tortured.

Scene 170

INTERIOR MEETING HOUSE—(CLOSE-UP)

(FLASH)

Suzette, as she looks pitingly on them.

Scene 171

INTERIOR MEETING HOUSE—(LONG SHOT)
(FLASH)

The crowd—some of them shaking their fists at Suzette, indicates she ought to be hung.

Scene 172

INTERIOR MEETING HOUSE (NEAR JUDGE'S
BENCH) (SEMI-CLOSE-UP)

Suzette, swaying with weakness, indicates a chair, and asks if she may sit down. They refuse. The men, one on each side of her, jerk her to her feet as she sways. The judge leans toward prisoner and says:

79 SPOKEN TITLE: DID YOU NOT SELL YOUR-
SELF TO THE DEVIL TO COMPASS THE
DEATH OF YOUR HUSBAND?

Suzette, astonished, leans toward him—repeats, “The death of my husband—Is he *dead*?” The judge points, Suzette turns and looks toward open doorway.

Scene 173

OPEN DOORWAY OF MEETING HOUSE—
(SHOT AS SEEN BY SUZETTE) (FLASH)

The coffin of Struble is borne past the wide-open doors, on the way to the cemetery.

Scene 174

MEETING HOUSE—(FLASH)

Suzette sees the coffin—screams—puts her hand before her eyes, and starts to fall forward in a dead faint, but is caught and held by the two men.

Scene 175

MEETING HOUSE—(CLOSE-UP) (FLASH)

Nokomis sees this—turns and hurries out of the picture.

Scene 176

MEETING HOUSE—(FULL VIEW)

Suzette, held up by two men, opens her eyes as the judge rises and pronounces her sentence. He says at the conclusion:

80 SPOKEN TITLE: THEN SHALL YOU BE HANGED
BY THE NECK UNTIL YOU BE DEAD AND
MAY GOD HAVE MERCY ON YOUR SOUL!

Suzette turns and answers him proudly, that she is innocent. As she is led by the two men out of the picture, she looks at the people firmly in the face, and as she passes them they shake their fists at her and threaten her—she answers them only by saying, "I am innocent—I am not a witch!"

Scene 177

WOODS

Nokomis, hurrying along, meets a man who has been plowing, driving two horses ahead of him. Nokomis stops him—pleads with him, frantically, to loan her a horse—tells him about Suzette. He stops and speaks to her. She shakes her head—begs him for a horse. He indicates she can take it and welcome—he says: (If necessary)

81 SPOKEN TITLE: I'D GIVE MORE THAN A HORSE
TO STOP THIS TERRIBLE PERSECUTION.
NO ONE IS SAFE!

Nokomis thanks him. As she mounts bareback and rides away, he looks after her—shakes his head and goes on his way.

Scene 178

CELL

Suzette chained. The minister pleading with her to recant and confess. A man, accompanying minister with pen and paper: (Note: Quill pen and sand box) ready to write down confession. Suzette refuses to confess—shakes her head—says: "I am innocent—I've nothing to confess." The minister again entreats her to consider she is near her end and must tell the truth. Suzette shakes her head and persists in her refusal.

Scene 179

INTERIOR TAVERN—NEAR DOORWAY

(Note: This is the same tavern to which Suzette came in search of Wayne, but it has been taken possession of by soldiers and is being used as headquarters. No landlord or waiters about. Soldiers everywhere, with their guns stacked up, going out on duty. A few soldiers guard Indian prisoners tied up.) Nokomis enters between two soldiers—is stopped by another—who calls to a third to get Captain Wayne. The third soldier goes out of picture. The others surround Nokomis and begin to question her. She refuses to answer them—indicates that she will speak to no one but the Captain. Wayne enters the picture. Nokomis goes to him—begins to tell him about the girl. The soldiers and Wayne show their indignation and astonishment. Wayne frantic at the news, seizes the Indian woman and almost shakes the wind out of her.

Scene 180

CELL—(FLASH)

Suzette alone, her face turned toward window—the sunlight touching her hair and face. She is looking longingly out.

Scene 181

INTERIOR TAVERN

Wayne tells the old woman to wait where she is—turns and rushes out of the picture. The moment he does so, Nokomis turns and hurries out toward door. One of the soldiers starts to stop her, but she calls out to him that it is all right—Captain's order, and he lets her go.

Scene 182

TABLE—ANOTHER PART OF TAVERN

The Governor seated at table, talking with several of the officers. They have maps spread before them, and a man, dressed as a trapper or scout, gives them information. Wayne rushes in frantic with anxiety, begins to tell them, says:

82 SPOKEN TITLE: SHE SAVED THE SETTLEMENT FROM THE INDIANS AND NOW—THEY WOULD HANG HER AS A WITCH!

The Governor frowns—strikes the table with his hand—then puts his hand on Wayne's shoulder—says indignantly:

83 SPOKEN TITLE: I AM SICK OF THIS FOLLY; AND AS GOVERNOR MEAN TO PUT A STOP TO IT. YOU SHALL CARRY MY PROCLAMATION TO THEM.

Wayne thanks him warmly—takes the paper that the Governor selects from those on the table—and hurries out. The Governor watches him with interest—turns to the other men and indicates there is more than mere anger in the captain's desire to get to Hedford. The others agree—they smile, knowingly, as they bring their heads together in discussion. (FADE OUT.)

84 SUBTITLE: ON GALLOWS HILL.

Scene 183

ON GALLOWS HILL—(FADE IN) (FLASH)
(DAYLIGHT)

The people gathered—the gallows ready—most of the people have stones and sticks in their hands. They are all whispering together and looking down the hill.

Scene 184

FOOT OF HILL (FLASH)

Nokomis coming along on horseback. The horse gives out. Nokomis gets down—tries to coax it along. The horse refuses to move. She turns and hurries up the hill.

Scene 185

AT THE FOOT OF GALLOWS HILL—(AN-
OTHER SPOT) (FLASH)

Suzette, between two men, being led toward gallows. Behind her, the minister and several of the elders.

Scene 186

THE WOODS—(FLASH)

Wayne and several of his men, riding “hell for leather” through the woods.

Scene 187

AT THE GALLOWS—(FLASH)

Suzette is brought to the gallows and turns to face the crowd.

Scene 188

STREET IN FRONT OF SUZETTE'S OLD COT-
TAGE—(FLASH)

Wayne and his men ride in, calling out. An old

man, hobbling on a stick, points to Gallows Hill. They ride off in that direction.

Scene 189

GALLOWS HILL—(FLASH)

(Shot from direction of gallows—so that crowd faces camera.) *The crowd.* Nokomis worming her way toward gallows.

Scene 190

GALLOWS HILL—(LONG SHOT)

(Long shot from the crowd so that Suzette faces camera.) Suzette tells them that she is no witch, affirming she is innocent. The crowd commences to hurl sticks and stones—some of the smaller ones strike her. One man seizes a big one. Nokomis flings herself in front of Suzette as he throws the stone.

Scene 191

FOOT OF GALLOWS HILL—(FLASH)

Wayne and his men, riding toward camera, shouting.

Scene 192

GALLOWS HILL—(CLOSE-UP) (FLASH)

Nokomis on the ground—Suzette bending over her, weeping.

Scene 193

GALLOWS HILL—(LONG SHOT) (FLASH)

The crowd, armed with more stones, turns from Suzette as the shouting soldiers ride through them. Wayne, with his whip, strikes right and left at the men who are throwing stones.

Scene 194

GALLOWS HILL (CLOSE-UP)

Suzette has risen and stretches out her hands, as Wayne, dismounted, waving a proclamation, walks into the picture, stands between her and the crowd, protectingly—turns to the crowd, angrily—waves the governor's proclamation.

Scene 195

GALLOWS HILL—(FULL VIEW) (FLASH)

The crowd surge forward, listening.

Scene 196

GALLOWS HILL—(CLOSE-UP)

Wayne addressing the crowd—Suzette behind him, watching him. He says:

85 SPOKEN TITLE: TO THE MEETING HOUSE!
YOUR MINISTER SHALL READ YOU
YOUR GOVERNOR'S PROCLAMATION!

Hands the proclamation to the minister who comes into the picture and turns toward Suzette.

Scene 197

GALLOWS HILL—(FULL VIEW) (FLASH)

The crowd dispersing—following the minister—going toward meeting house.

Scene 198

GALLOWS HILL—(SEMI-CLOSE-UP)

Suzette bending over Nokomis, who is being supported by a man. One or two people who have lingered watching. Suzette stoops over Nokomis, who opens her eyes. Wayne comes into picture, stoops over and touches Suzette. She puts her hand against

his shoulder and holds him off—then takes out talisman, holding it toward him, and says earnestly:

86 SPOKEN TITLE: I MAY BE A WITCH AFTER ALL! MAKEPEACE DIED BECAUSE—I HATED HIM!

The old woman looks up at them both—smiles feebly—touches the talisman which is hanging from the girl's neck and says:

87 SPOKEN TITLE: NO MAGIC. OLD MAKEPEACE—HIM DIE—NATURAL. NOKOMIS KNOWS.

Puts Suzette's hand in Wayne's. Suzette looks at Wayne. The man holding Nokomis, lifts her up and half leads, half carries her out of the picture—Nokomis looking back at the two young people and smiling feebly. Wayne puts his arm about Suzette.

Scene 199

GALLOWS HILL—(CLOSE-UP)

Suzette and Wayne. Wayne has his arm about Suzette and is pointing off, telling her of a new life for both of them—out of this narrow little town—as Suzette puts her hand in his and lifts her face, full of hope, indicating that once more she believes happiness is possible. (FADE OUT.)

BIBLIOGRAPHY

- 'Archer, William, "Playmaking," Small, Maynard, New York, 1915.
- Ball, Eustace Hale, "Photoplay Scenarios." "Shakespearian Synopses." McSpadden, N. Y.; "The Art of the Photoplay," Veritas Pub. Co., 1913.
- Barker, E. F., "The Art of Photoplay Writing," Colossus Pub. Co., St. Louis, Mo.
- Bertsch, Marguerite, "How to Write for the Moving Pictures," Doran, N. Y., 1917.
- Caine, Clarence J., "How to Write Photoplays," David McKay, Phila., 1915.
- Carr, Catherine, "The Art of Photoplay Writing." Hannis, Jordan Co., N. Y., 1914.
- Chandler, Frank Wadleigh, "Aspects of Modern Drama." Macmillan, N. Y., 1916.
- Croy, Homer, "How Motion Pictures Are Made." Harper & Bros., 1918.
- Dench, Ernest A., "Making the Movies." Macmillan, N. Y., 1915. "Motion Picture Education." Standard Pub. Co., Cinn., 1917. "Playwriting for the Cinema." Adam & Chas. Black, London, 1914.
- Dimick, Howard T., "Photoplay Making." Editor Co., Ridgewood, N. J., 1915.
- Esenwein, J. Berg, "Writing the Photoplay." Home Correspondence School, Springfield, Mass., 1916.
- Farquharson, J., "Picture Plays and How to Write Them." Hodder & Stoughton, London, 1916.

- Grau, Robert, "A Theatre of Science." Broadway Pub. Co., N. Y., 1914.
- Hamilton, Clayton, "Studies in Stagecraft." Henry Holt & Co., N. Y., 1914.
- Harrison, Louis Reeves, "Screencraft." Chalmers Pub. Co., N. Y., 1916.
- Hoagland, H. C., "How to Write a Photoplay." Jordan, N. Y., 1912.
- Lescarbours, A. C., "Behind the Motion Picture Screen," Munn.
- Lindsay, Vachel, "The Art of the Moving Picture." Macmillan, N. Y., 1916.
- Munsterberg, Hugo, "The Photoplay." Appleton, N. Y., 1916.
- Nelson, John Arthur, "The Photoplay." Photoplay Pub. Co., Los Angeles, 1913.
- Parsons, Louella, "How to Write for the Movies," A. C. McClurg & Co., Chicago, 1917.
- Phillips, Henry A., "The Photodrama." Stanhope, Dodge Pub. Co., Larchmont, N. Y., 1914.
- Polti, B. Georges, "The Thirty-six Dramatic Situations." Editor Co., Ridgewood, 1916.
- Poore, H. R., "Pictorial Composition." Putnam, N. Y.
- Powell, A. Van Buren, "The Photoplay Synopsis." Home Correspondence School, Springfield, Mass., 1919.
- Sargent, Epes Winthrop, "The Technique of the Photoplay." Moving Picture World, N. Y., 1916.
- Slevin, James, "On Picture Play Writing." Farmer, Smith Inc., Cedar Grove, N. J., 1912.
- Talbot, Frederick A., "Practical Cinematography and Its Applications." Lippincott, Phila., 1913.
- Thomas, Arthur W., "How to Write a Photoplay." The Photoplaywrights Association of America, Chicago, 1914.

- Turnbull, Margaret, "The Close-up." Harper & Bros., N. Y., 1918.
- Wagner, Rob., "Filmfolk." The Century Co., N. Y., 1918.
- Welsh, Robert, "A-B-C of Motion Pictures." Harper & Bros., N. Y., 1916.
- Wright, William Lord, "The Motion Picture Story." Lundeen Pub. Co., Fergus Falls, Minn., 1915.



INDEX

- Action, in the continuity, 100, 116**
Adams, Miss Maude, 175
Adaptation, 64-95; market value of, 81, 83, 173; routine of film adaptation, 86-95
Admirable Crichton, The, 70, 137, 142
Adventurer, The, 28
Advertising value, 81, 84; of copyright material, 171, 172
Æschylus, 34, 58
Agamemnon, 58
Alarm Clock Andy, 41
Alexander, 1
Amarilly of Clothesline Alley, 139
Amazons, The, 143
Anglin, Miss Margaret, 42
Animals in Comedy, 140, 141
Antigone, 48
Archer, Mr. William, 5, 10
Aristotle, 5, 7, 8, 9, 150
Art and Commercialism, 158, 183
Art, the photoplay as an, 2, 3, 4
As You Like It, 27
Atherton, Mrs. Gertrude, 66
Atlantic Monthly, The, 168
Atwill, Mr. Lionel, 42
Austen, Jane, 46
Authors' League Bulletin, The, 88

Balzac, 62
Barker, Mr. Granville, 53
Barrie, Sir James M., 2, 70, 71, 136, 137, 175
Barrymore, Mr. John, 25, 42
Barrymore, Mr. Lionel, 25, 143
Beach, Mr. Rex, 174

Belasco Theatre, 159
Bella Donna, 17
Bennett, Miss Enid, 169
Beranger, Mrs. Clara, 42, 76, 86
Bergere, Miss Ouida, 42, 86
Bergson, M. Henri, 141
Beyond the Horizon, 18
Biograph Company, The, 111, 177
Binney, Miss Constance, 176
Birds' Christmas Carol, The, 84
Birth of a Nation, The, 114, 153, 161
Bit of Heaven, A, 84
Bluebird, The, 55, 158
Boleyn, Anne, 47, 52
Brady, Cyrus Townsend, 174
Broken Blossoms, 6, 41, 114, 153, 164
Browning, 183
Bruce Scenics, 62
Brunetière, 7
Burbadges, the, 58
Burke, Mr. Thomas, 164
Butler, Samuel, 43

Cabinet of Dr. Caligari, The, 17, 42, 50, 51, 53
Cæsar, Julius, 1, 46
Calderon, 18
Camera directions, 121, 124
Captions, see titles
Caricature, 45
Cast of Characters, 124; example of, 192-196
Cause and effect, 6
Censorship, 166, 167, 168
Chaplin, Mr. Charlie, 28, 133
Characterization, in the photoplay, 33-48; by words, 109;

- by costume, 38, 39, 40, 41;
sources of, 45, 46, 47; com-
mercial value of, 175, 176;
types of, 44, 45
- Cheat, The*, 42
- Cheating Cheaters*, 27
- Chester, Mr. George Randolph,
182
- Chester Outing Pictures, 62
- Chesterton, Mr. Gilbert K., 22,
145
- Chopin, 48
- Chronicles of England, Ireland,
and York*, 79
- Churchill, Mr. Winston, 83
- Cinematic value, 116, 117, 172
- Clark, Miss Marguerite, 158
- Climax, 10, 11, 13; definition
of, 11
- Closet drama, 2
- Close-up, the, 98, 99, 109, 120
- Coherence, 130
- Color in motion pictures, 71, 72,
73
- Comedy, 132-145; definition of,
132, 133; comedy drama,
135; "slapstick," 132, 135;
distinguished from tragedy,
133; of action, 132, 138; of
character, 132; of costume,
132; of situation, 132; of
words, 138, 139
- Comedy of Errors*, 79
- Commercial needs, 157, 158,
161, 166, 167, 168, 169, 170,
171, 175, 176, 177, 178, 179,
182, 183
- Community Bureau of Motion
Pictures, 183
- Complication, 8, 9, 10, 11, 12,
13, 15, 16
- Comstock, Anthony, 146
- Conclusion, 15, 16, 19
- Conflict, 5, 6
- Confucius, 164
- Connecticut Yankee in King
Arthur's Court*, 143
- Conquering Power, The*, 62
- Continuity, 96, 127; definition
of, 97; example of, 200; pro-
fessional continuity writing,
85, 90, 126, 127, 172
- Copperhead, The*, 78, 81
- Copyright material, 81, 85, 171,
172
- Coriolanus, 79
- Costume, delineation of charac-
ter by, 38, 39, 40, 41; identi-
fication by, 23, 24, 25; as
evidence, 27; as disguise, 27,
28; as protagonist, 26; cos-
tume plays, 161
- Crisis, anticipating the, 10;
definition of, 11, 12; in the
serial, 181; in the reel, 124
- Criterion Theatre, 153
- Criticism, cinematic, 146-156
- Crothers, Miss Rachel, 173
- Curwood, Mr. James Oliver, 178
- Cut backs, for contrast, 123;
for emphasis, 122; for sus-
pense, 121, 123
- Daniel Deronda*, 55, 56
- Dante, 150
- Dark Fleece, The*, 181
- David Copperfield*, 46
- Dear Brutus*, 71
- Deburau*, 42
- Deception*, 17, 42, 46, 52, 55
- de Maupassant, Guy, 65
- De Mille, Mr. Cecil, 20, 22, 23,
39, 70, 164
- De Mille, Mr. William, 65, 70
- de Vega, Lope, 18
- Derr Biggers, Mr. Earl, 25
- da Vinci, 1
- Dialogue, see Titles
- Dickens, 34, 45, 46, 61
- Dionysus, Theatre of, 58
- Disguise, 27, 28
- Dissolve, 119, 120
- Doll's House, A*, 6, 57, 163
- Don't Change Your Husband*, 23
- Double Exposure, 118, 119
- Down to Earth*, 143
- Drew, Mr. and Mrs. Sidney, 137
- Drinkwater, Mr. John, 46
- Dr. Jekyll and Mr. Hyde*, 75,
76, 77, 82, 83

- Dual rôle, 118
 du Barry, Mme., 47
 Dumas, 9, 139
- Eastman Theatre, 159
 Echergeray, 18
 Edgeworth, Maria, 33
 Educational films, 182
Electra, 42
 Eliot, George, 46
 Elizabethan productions, 58
 Eltinge, Julian, 28
 Emerson, Mr John, 86, 115
Emperor Jones, The, 18
 Emphasis, 130
 Ending, the happy, 16, 17, 18, 19
 Ervine, Mr. St. John G., 68
 Euripides, 7, 58
 Everett, Charles C., 141
Everyman, 48
 Exposition, 9, 10, 11, 21
 Exteriors, 99, 125, 198, 199
- Fading in and Fading out, 117, 118, 119, 120, 121
 Fairbanks, Mr. Douglas, 28, 105, 115, 135, 136, 143, 176
 Fairfax, Miss Marion, 86
Fall of Babylon, The, 65, 153
 Famous Players-Lasky Company, 17, 53, 66, 84, 128, 169, 170, 171, 184
 Faversham, Mr. William, 42
 Feature films, 86, 87, 111, 112
 Ferguson, Miss Elsie, 175
 Fielding, 33
 Flash, 121, 122, 123
 Follow, 124
 Foreshadowing, 10
Four Horsemen of the Apocalypse, The, 17, 71, 72
 Frederick, Miss Pauline, 17, 73, 169
 French Revolution, 80
Frogs, The, 145
- Galsworthy, Mr. John, 2
Garden of Allah, 60
Get Rich Quick Wallingford, 182
- Gibbon, 65
Gilded Lily, The, 42
 Gish, Miss Dorothy, 111
 Gish, Miss Lillian, 30, 111, 175, 176
 Globe Theatre, 58
 Goethe, 5
Goll Bug, The, 61
 Goldsmith, 27
 Goldwyn Company, The, 66
Golem, The, 42, 52, 53
Good Gracious, Annabelle, 27, 142
Crown of Destiny, The, 25
Greased Lightning, 13
Great Adventure, The, 143
Great Expectations, 61
Great Love, The, 30, 39
 Greenwich Village Theatre, 160
 Griffith, Mr. D. W., 29, 30, 31, 109, 111, 121, 122, 177
- Hall, 79
 Hamilton, Mr. Clayton, 9, 66, 166
Hamlet, 25, 36, 65, 79
 Hampden, Mr. Walter, 42
 Hart, Mr. William S., 141, 176
Headin' South, 28
Heart of Midlothian, The, 61
Heartbreak House, 69, 70
Hearts of the World, 30, 122
Hedda Gabler, 42
 Henry, O., 19, 173
Henry IV, 38
Henry VIII, 46, 47, 52
 Hergesheimer, Mr. Joseph, 77, 181
 Hichens, Mr. Robert, 17, 60
His Picture in the Paper, 136
History of English Literature, 45
 Holinshed, 79
 Homer, 1
Hoodlum, The, 28
 Hopkins, Mr. Arthur, 62
 Hopwood, Mr. Avery, 66
 Housman, Mr. Laurence, 53
How Could You, Jean?, 25

- Hughes, Mr. Rupert, 42, 66
 Hume, 65
Humility o' Hedford, 184;
 synopsis of, 188

 Ibanez, Blasco, 71
Ibbetson, Peter, 42
 Ibsen, 18, 46, 56, 57
Idols of Clay, 42
Imaginary Invalid, The, 143
 Ince, Mr. Ralph, 58
 Ingram, Mr. Rex, 71
 Inness, 106, 158
Inside of the Cup, The, 83
 Interiors, 99, 125, 197
Intolerance, 65
 Introduction of characters, 106,
 10, 108, 109
 Iris in and iris out, 120, 121
 Irving, Mr. Henry, 42, 58

Jack and the Beanstalk, 153
 James, Henry, 130
Jane Clegg, 18
Jane Eyre, 80, 81
Jr a Head, 77
Jest, The, 25
Joan and Peter, 43
Joan the Woman, 42, 65, 153,
 161
John Ferguson, 18, 68, 69
 Jones, Mr. Henry Arthur, 2, 5,
 66
 Jones, Mr. Robert Edmond, 62
Joseph Andrews, 33
 Joseph, the story of, 12
 Journalism, School of, 147

 Kalem Company, 64
 Keenan, Mr. Frank, 169
Kenilworth, 56
 Kennedy, Miss Edith, 86
 Kennedy, Miss Madge, 136, 140
 Kinemacolor, 72
King Lear, 17, 48
Kiss for Cinderella, A, 71
 Knoblock, Mr. Edward, 66
 Kummer, Miss Clare, 142
 Kyd, Thomas, 79

Lady and the Tiger, The, 16
L'aiglon, 46
Laughter, 141
Law of the Land, The, 38
 Leacock, Mr. Stephen, 145
 Leaders, see titles
Leave It to Susan, 140
Les Misérables, 6, 44, 45, 114
 Lewes, George Henry, 46
Life, 145
Limehouse Nights, 164
 Lindsay, Mr. Vachel, 154
 Little Theatre, The, 159
Little Eyolf, 57, 167
 Location, 125, 198, 199
 Locke, Mr. William, 158
 Long Shot, 97, 98
 Loos, Miss Anita, 86, 105, 136
 Louis XV, 47, 52
Love Light, The, 42
 Lubitsch, Mr. Ernst, 46, 51

Macbeth, 36, 48
 Mack Sennett Comedies, 141
 Macpherson, Miss Jeannie, 42,
 116
 Maeterlinck, Mr. Maurice, 158
 Maigne, Mr. Charles, 86
Male and Female, 137
Man Above the Law, The, 17
Man of Destiny, The, 46
 Mansfield, Richard, 42
 Marion, Miss Frances, 42, 86,
 105
 Mark Twain, 143, 144
 Market, the photoplay, 157-183
 Marlowe, Miss Julia, 42
Marriage of Figaro, The, 145
Martha, 27
 Marsh, Miss Mae, 111
 Martin, Miss Vivian, 169
Mary Stuart, 46
Master Builder, The, 56
Master of Ballantras, The, 61
 Matthews, Prof. Brander, vi,
 5, 7
 Matthison, Miss Edith Wynne,
 42
 Maugham, Mr. Somerset, 43, 66
Medea, 42, 58, 64

Meighan, Mr. Thomas, 175
Menaechmi, 79
Merchant of Venice, The, 27, 38, 70, 162
Meredith, George, 36, 141
Michelangelo, 1
Middlemarch, 46
Millionaire Vagrant, The, 28
Miracle Man, The, 163, 165
Miracle Plays, 59
Molière, 2, 136, 143, 175
Morality plays, 48, 59
Motivation, 14, 15, 75
Mutual Film Company, 64

Napoleon, 1, 47
Nazimova, Mme., 42, 79, 169, 175, 176
New Amsterdam Theatre, The, 159
New Republic, The, 153, 154, 168
Nine o'Clock Town, The, 13
Non-copyright material, 81, 171
Numbering in the Continuity, 99

Oberammergau, 114
Oedipus Rex, 64
Old Curiosity Shop, The, 61
Old Nest, The, 42
Oliver Twist, 61
On the Uses of the Comic Spirit, 141
O'Neil, Mr. Eugene, 7
Opp, Miss Julie, 42
Othello, 36

Pamela, or Virtue Rewarded, 33
Pan, or Panoram, 120
Pantomime, 115, 116, 117, 130, 174
Paradise Lost, 48
Paramount Pictures, 141
Paramount Post Pictures, 62
Parker, 65
Parker, Sir Gilbert, 66
Passion, 17, 42, 46, 52
Passion Play, 114
Patents Company, The, 64

Pathé Company, The, 178
Penrod, 182
Perry, Bliss, 49, 50
Peter Pan, 175
Phillips, Mr. Henry Albert, 109
Philosophy of Style, 9
Pickford, Miss Mary, 28, 81, 111, 135, 154, 158, 177
Pictorial Review, 173
Pintero, 2, 143
Pitkin—definition of plot, 36
Plautus, 79
Plutarch's Lives, 79
Plot, 5-32; definitions of, 5, 6, 8; evolution of, 34
Poe, Edgar Allan, 51, 61
Poetics, 8
Poetry, Comedy and Duty, 141
Pollock, Mr. Channing, 66
Pollyanna, 105
Prescott, 65
Prizma Films, 72
Profligate, The, 18
Program system, the, 86, 87, 112, 113, 114, 153, 160; unit program, 113
Projection, 124
Prometheus Bound, 34, 176
Propaganda, 166
Prunella, 53, 54, 55, 158, 159, 166
Publicity, 149
Punch, 145

Racine, 175
Radcliffe, Mrs., 33
Ray, Mr. Charles, 13, 28, 41, 135, 141, 169, 176
Rebecca of Sunnybrook Farm, 81, 161
Reed, Dr. R. Ralston, 184
Reel, footage, 110, 115; multiple, 111, 124; dramatic limitations of, 112; number of scenes in, 116
Reid, Mr. Wallace, 14
Reisenfeld, Mr. Hugo, 153
Resurrection, The, 73, 74
Rinehart, Mrs. Mary Roberts, 66

- Rialto Theatre, The, 153
Richard III, 36, 46
 Richardson, Samuel, 33
 Rivoli Theatre, The, 153
Roads of Destiny, The, 173
Rob Roy, 61
Romance of Happy Valley, The, 40
Romance of the Redwoods, The, 154
 Rostand, Mr. Edmond, 46
 Rothapfel, Mr. Samuel, 113

Saints Progress, 181
Salt of the Earth, 84
 Sarcey, 7
 Sardou, Victorien, 65
 Satire, 136, 137
Saturday Evening Post, 13, 84, 153, 168
 Scenario, 96, 97, 126; sample, 184-266; technique of the, 95-125
 Scene, 97, 98, 115, 116; plot, 125
 Scenics, 62
School for Scandal, The, 27, 145
 Scott, 61
Second Mrs. Tanqueray, The, 18
 Selig, 64
 Semi-close-up, 97, 99
Sentimental Tommy, 70
 Serial, the, 178, 179, 180, 181
 Setting, 49-63; definitions of, 49, 50; fantastic, 53; in the continuity, 98; in the scene plot, 125
Seven Keys to Baldpate, 20, 21
Seven Swans, The, 158
 Shakespeare, 1, 18, 46, 47, 58, 70, 79, 162, 175
 Shaw, Mr. George Bernard, 2, 46, 47, 69, 132
She Loves and Lies, 28
 Sheridan, 27, 136
Sheriff's Son, The, 13
She Stoops to Conquer, 27
Short Story Writing, 36
Shoulder Arms, 28, 133, 134
 Siddons, Mrs., 42

Silas Marner, 13, 56
 Simonds, 45
 Smith, F. Hopkinson, 62
 Smollett, Tobias, 33
 Sophocles, 1, 7, 58
 Sothorn, Mr. E. H., 42
Source, The, 10
Spanish Tragedy, The, 79
 Spencer, Herbert, 9
 Spinoza, 36
 Spoken title, 93, 94, 100-110, 117
 Stagirite, the, 7
 Star system, the, 175, 176, 177, 178
Stella Maris, 158, 166
 Stevenson, Robert Louis, 6, 61, 75, 130
 Stockton, Mr. Francis Richard, 15, 16
 Stringer, Mr. Arthur, 178
 Struggle, 5, 6
Study of Prose Fiction, A, 40
 Sub-title, 93, 94, 100-110, 117
Suppliants, The, 34
 Surprise, 19, 20, 21, 22
 Suspense, 5, 6, 10; definition of, 5
 Sweet, Miss Blanche, 111
 Swinburne, 2
 Symbolism, 165
 Synopsis, as a selling agent, 129, 130; English in the, 129, 130; example of, 191; extended, 127, 128; skeleton, 128; technique of, 126, 131

Tale of Two Cities, A, 38, 75, 80
 Talmadge, Miss Constance, 136, 176
 Talmadge, Miss Norma, 28
 Tarkington, Mr. Booth, 182
 Technique, scenario, 95-125
 Tennyson, 2
 Terry, Ellen, 58
Thackeray, 34
Theory of the Theatre, 9
Thirteenth Chair, The, 19
 Timeliness, 144, 145

- Timon of Athens*, 79
- Titles, copyright of, 83; change of, 84; sub, 93, 94, 100-110, 117; spoken, 93, 94, 100-110, 117
- Tolstoy, 73
- Tourneur, Mr. Maurice, 53, 55
- Trait, the dominant, 45
- Tree, Sir Herbert Beerbohm, 70, 162
- Triangle Company, 25, 64
- True Heart Susie*, 39, 40
- Turnbull, Mr. Hector, 42, 128
- Turnbull, Miss Margaret, 184, 187
- Twelfth Night*, 27
- Unity, in the synopsis, 130, 131
- Universal appeal, 160
- Unsell, Miss Eve, 86, 110
- Urban Company, 72
- Vanity Fair*, 145, 168
- Veiller, Mr. Bayard, 19
- Vignetting, 129
- Virgil, 1
- Vision within the frame, 117, 118, 119; straight, 117, 118; fade, 118, 119, 120
- Vitagraph Company, The, 80, 177, 178
- Wagner, Mr. Rob, 153
- Ward, Mrs. Humphry, 60
- Washburn, Mr. Bryant, 135, 141
- Way Down East*, 31, 72
- Wells, Mr. H. G., 43
- Weston, Mr. George, 84
- What Every Woman Knows*, 70, 71
- Whispering Chorus, The*, 22, 24, 164, 165
- White Circle, The*, 62
- Why Change Your Wife?*, 39
- Wiggin, Mrs. Kate Douglas, 84
- Wild and Wooly*, 28
- Wilhelm Meister*, 5
- Williams, Prof. John Talcott, 147
- Winter's Tale, The*, 36
- Witchcraft*, 184-266
- Woman God Forgot, The*, 161
- Words on the screen, 100-110; cinematic, 130; in comedy, 136
- Young, Miss Clara Kimball, 169





191391

TP.

Pat.

Author Patterson, Frances Taylor

Title Cinema craftsmanship.

University of Toronto
Library

DO NOT
REMOVE
THE
CARD
FROM
THIS
POCKET

Acme Library Card Pocket

Under Pat. "Ref. Index File"

Made by LIBRARY BUREAU

unlabeled
Booklet 2

